

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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NATIONAL EISTEDDFOD OF WALES for 1882,
at DENBIGH, AUGUST 22, 23, 24, 25.

IV.—INSTRUMENTAL COMPETITION.

37. **BRASS BAND**, not less than fifteen in number.—"Tannhäuser March" (Wagner), restricted to amateurs, except the leader, open to the world. Prize, £20, and a Medal.

38. **BRASS BAND**, not less than twelve in number.—"War March" (Mendelssohn's "Athalia"), Prize, £10, and a Medal. Competitors in No. 37, or Bands which have previously gained a prize of 10 guineas, will not be allowed to compete for this prize.

39. **PIANO-FORTE COMPETITION**.—"Waltz in D flat" (Chopin), published by Ashdown and Parry, restricted to amateurs under 25. Prize, 5 guineas. Given by the Rev. W. Morton, St. Asaph.

40. **PIANO-FORTE COMPETITION**.—"Harmonious Blacksmith" (Handel), restricted to amateurs under 16. Prize, £3. Published by Howard and Co., London.

41. **HARMONIUM COMPETITION**.—"Elégie" (Lefebure-Wély), published by Chappell and Co. Prize, £3.

42. **TRIPLE HARP COMPETITION**.—"Dafydd y Gareg Wen." Prize, £3.

43. **PEDAL HARP COMPETITION**.—"The Greek Pirates' Chorus" (Alvares), published by Lamborn Cook, 23, Holles Street, London, W. Prize, £3.

44. **QUARTET FOR STRINGED INSTRUMENTS**.—"Emperor's Hymn" (Haydn), with variations, open to amateurs only. Prize, £6.

45. **VIOLIN COMPETITION** (Piano accompaniment).—"No. 1, Thème de Puccini, Op. 89, accomp. de Piano," arranged by Ch. Dancila, published by Schott and Co., 157 & 159, Regent Street, London, W. Prize, Violin, value 5 guineas, by Mr. W. Jarrett Roberts; and a Bow, by the Committee.

46. **VIOLONCELLO COMPETITION** (Piano accompaniment).—"Cavatine," by J. Raff, Op. 85, No. 3, transcribed for Violoncello by Lebourg, and published by Augener and Co., Music Publishers, Fouberts Place, Regent Street, London. Prize, £3.

E. MILLS, Secretary.

BRADFORD TECHNICAL SCHOOL.—A FINE

ART AND INDUSTRIAL EXHIBITION will be opened by their Royal Highnesses the Prince and Princess of Wales, in JUNE next, in connection with the above school, and will remain open not less than three months. Entertainments will be given daily in the large Lecture Hall, which will accommodate about 800 persons. The Executive Committee invites applications from parties desiring to give musical, mimetic, dramatic, or other entertainments. Address, stating terms and giving full particulars, Geo. Chas. Sim, Hon. Sec., Mechanics' Institute, Bradford.

UNION CHAPEL, Islington.—A performance of

"ELIJAH" will be given on TUESDAY Evening, April 25. Vocalists: Mrs. Atherton B. Furlong, Madame Florence Winn, Mr. Sydney Tower, and Mr. Bridson. The choruses will be rendered by members of the Psalmody Class. Organist, Mr. Fountain Meen; Conductor, Mr. Williamson. Admission only by tickets. One Shilling each, to be obtained of Messrs. Novello and Co., Queen Street; Messrs. Agate and Pritchard, Gracechurch Street; the various Music Warehouses in Islington; and of the Chapel-keeper, Compton Avenue (of whom only reserved seats, Half-a-crown each, can be had). The proceeds will be given to the Nichol Street Ragged School.

MUSICAL ASSOCIATION, 27, Harley Street, W.

On MONDAY, April 3, at 5 o'clock, a Paper will be read by ARTHUR O'LEARY, Esq.:—"Sir William Sterndale Bennett: a Brief Review of his Life and Works." JAMES HIGGS, Hon. Sec. 9, Torrington Square, W.C.

THE MUSIC PUBLISHERS' ASSOCIATION.—

TO THE MUSIC TRADE.—At a GENERAL MEETING of the Association held at Messrs. Metzler and Co.'s, Great Marlborough Street, on TUESDAY, the 7th inst., it was proposed by Mr. Bossey, seconded by Mr. Enoch, and duly carried: "That this Meeting is of opinion that the custom which prevails to some extent of Wholesale London Houses purchasing music through provincial dealers is prejudicial to the interests of the Trade, and that it is resolved by those present at this Meeting to close accounts with all provincial dealers having transactions of this kind with London Houses." By Order, B. LUCAS, Secretary. 24, New Bond Street, London, March 8, 1882.

MRS. W. H. MONK (wife of Musical Editor of

"Hymns Ancient and Modern") earnestly APPEALS on behalf of a suffering WIDOW, destitute and quite helpless. Four times she has been admitted into Hospitals, and from each discharged incurable. Will some kind friend tell Mrs. Monk if there is a "Home for Incurables," where such a forlorn sufferer can be admitted without payment or delay of canvassing, and allowed to pass the remainder of her sorrowful life? For many years she has been known to some of the clergy in her district, and to Mrs. Monk, Glebe Field, Stoke Newington.

TRINITY COLLEGE, London.—On TUESDAY,

April 18, at 7.30, J. CORWAY BROWS, Esq., L. Mus. T.C.L., will read a Paper on "Parochial Choirs." CHARLES W. PEARCE, Hon. Sec. Licentiate's Committee.

TO LOVERS of CLASSICAL MUSIC.—A few

Amateurs residing in the North of London are extremely desirous of meeting with some enthusiastic LOVERS of MUSIC (Instrumentalists and Vocalists) for the purpose of forming a Friendly Society for the study of classical music, exclusively. Any amateurs who may wish to make a study of the works of the great masters, and are desirous of furthering the cause of true art, are earnestly invited to write to the undermentioned address, when full particulars will be given. W. Mawby, 6, Lorne Road, Finsbury Park, N.

ST. GEORGE'S, Hanover Square.—Mr. PINNEY

thanks the Ladies and Gentlemen who lately applied for the SOPRANO and TENOR appointments, and begs to inform them that the vacancies have been filled up. 70, Elgin Crescent, W.

CHORISTERS' SCHOOL, Salisbury.—There will

be Four Places in this School to be filled up at Easter. A limited number of boys is received. The boys form the Cathedral Choir, and must possess good voices. They live under the care of the Rev. G. Bennett, Vicar Choral of the Cathedral and Master of the School. The Dean and Chapter offer a free education and £20 per annum towards the cost of board. Applications should be made at once to the Head Master, The Close, Salisbury.

FREE VACANCIES in a resident Country Choir

for two LEADING TREBLES. Orphans (gentlemen's sons) preferred. Address, Precentor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SOLO BOY WANTED immediately, for a Church

at South Kensington. Duties: Sundays only, and practice Wednesday and Friday evenings. Salary, £25 per annum, and £30 after twelve months. Must read music well. Apply to J. Maitt Jones, Esq., 154, Finsborough Road, Earl's Court, S.W.

TWO BOYS WANTED, for St. Mildred's, Bread

Street. Mornings only; rehearsal before service; 7s. 6d. per quarter. Also volunteer ALTO and TENOR. Apply at the Church, after service.

LEADING BOY WANTED, for St. Edmund's,

Lombard Street, City. Good Reader. Commencing salary, £10. Address, Mr. C. E. Tutill, 32, Malvern Road, Dalston.

BOY TREBLE WANTED, for the Choir of St.

Paul's Church, Grove Park, Chiswick. Apply by letter, E. G. Robinson, Ciscerdown, Gunnersbury, Chiswick.

ST. ANNE'S, Soho.—ALTO Voices WANTED

in this Choir. Application should be made by letter to the Choir Secretary, J. Berwick Orgill, Esq., Members' Mansions, Victoria Street, S.W.

THERE is a VACANCY in the Choir of the Lock

Chapel, Harrow Road, for an ALTO (Male). Salary, £10 per annum. Applications to be sent in to Mr. Walter Wesche, 14, Tavistock Road, Westbourne Park, W.

MALE ALTO WANTED, for City church. Two

services Sunday; Wednesday rehearsal. Salary, £20. Apply by letter, Organist, 129, Newington Butts, S.E.

TENOR WANTED, must be a Good Reader and

used to Cathedral music. Duties light; salary, £20. Apply by letter to A. B., 1, St. Maur Road, Fulham, S.W.

TENOR WANTED for Christ Church, Lee Park,

S.E. Stipend, £20. J. T. Field, 8, Montpelier Row, Blackheath, S.E.

WANTED, for the Voluntary Surplined Choir of

St. Andrew's, Victoria Street, Westminster, TWO TENORS and TWO BASSES. For particulars apply to Mr. Hatch, 243, Vauxhall Bridge Road.

BASS WANTED for West-end Church. Two

services Sunday. Friday practice. Stipend, £20. Good voice and thorough knowledge of choral services indispensable. Apply by letter only, Organist, 44, Baker Street, W.

TO CLERGYMEN and CHOIRMASTERS.—A

Gentleman, many years principal BASS in a Cathedral Choir, would be happy to join a London Choir. Address, Cantor, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PROFESSIONAL NOTICES.

MRS. BELLAMY (Soprano).

Oratorio and Ballad Concerts, 32, Hunter's Lane, Birmingham.

MISS E. A. BLACKBURN (Soprano).

For Oratorios, Concerts, &c., 30, Woodview Terrace, Manningham, Yorks.

MISS LILY CALLAM (Soprano).

Pupil of Herr Schubert.

Open to engagements for Concerts, &c., 35, Shrubland Road, Dalston.

MISS MARIE COPE (Soprano).

For Oratorios, Concerts, Lessons, 167, New Cross Road, London, S.E.

MISS EVA FARBEINSTEIN (Soprano).

Pupil of Signor Arditi, Conductor of Her Majesty's Opera. For Oratorios, Concerts, &c., address, 20, Story Street, Hull; or, N. Vert, Esq., 50, New Bond Street, London, W.

MISS BESSIE HOLT (Soprano).

(Of the London, Manchester, and Newcastle Concerts.) Address, Rawtenstall, Manchester.

MISS MINNIE JONES (Soprano)

Requests that all communications respecting Oratorios, Concerts, &c., may be addressed, 39, Eastbourne Street, Everton, Liverpool.

MISS CLARA MARNI, R.A.M. (Soprano).

For Concerts, Oratorios, &c., address, 32, Newington Green, N.

MISS EVA NEATE (Soprano).

For Oratorios, Concerts, &c., address, care of Mr. J. A. Matthews, 9, North Place, Cheltenham.

MISS EMILY PAGET, R.A.M. (Soprano).

Medalist for Singing.

For Concerts, Oratorios, &c., address, 10, Lloyd Square, W.C.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios, 54, Duchess Road, Edgbaston, Birmingham.

MDLLE. ANTOINETTE VIOLET (Soprano).

Address, care of Vernon I. Kitchen, Victoria Music Warehouse, 407, Oxford Street, Manchester. Concert parties provided.

MISS EVELYN MORDAUNT (Contralto).

For Oratorios, Concerts, &c., address, Ripon, Yorks.

MISS JEANIE ROSSE (Contralto).

Fairmead Lodge, Upper Holloway, N.

MISS FLORENCE WYDFORD (Contralto).

For Oratorios, Miscellaneous Concerts, Dinners, Soirées, &c., 95, St. Paul's Road, Lorrimer Square, S.E.

MR. PARKER ASHFORD (Tenor).

For Oratorios, Concerts, &c., address, 6, Arundel Place, Barnsbury, N.

MR. VERNEY BINNS (Tenor).

65, King Cross Street, Halifax.

MR. C. WIGG FREDERICKS (Tenor).

For Oratorios and Ballad Concerts, address, Hereford Cathedral, or 42, Shelgate Road, Clapham Junction, London.

MR. T. W. HANSON

(Principal Tenor of St. Paul's Cathedral). For Oratorios, Concerts, &c., address, 19, Belvoir Road, Lordship Lane, S.E.

MR. EDWIN LONGMORE (Solo Tenor).**MR. HENRY SUNMAN (Solo Bass).**

For Oratorios, Concerts, &c., address, The Minster, Southwell.

The *Era* says: "Mr. Peach has a tenor voice of very pure quality."**MR. FRANK PEACH (Tenor).**

For Oratorios, Concerts, Church Solos, &c., address, 58, Foulden Road, Stoke Newington, N.

MR. STEDMAN (Tenor).

12, Berners Street, W.

MR. DENBIGH COOPER (Primo Baritone).

Concert, Oratorio, Opera, Opéra Bouffe, &c., all communications, Mr. Stedman, 12, Berners Street.

MR. JOHN WARWICK (Baritone).

For Oratorios, Concerts, &c., 116, Brockley Road, S.E.

MR. FERGUS ASQUITH (Bass).

For Oratorios, Concerts, &c., address, Cathedral, Wells.

MR. W. H. BRERETON (Bass).

8, Mecklenburgh Street, W.C.

MR. FRANK MAY (Bass).

Medalist and Prize Winner of Royal Academy of Music. (Pupil of Mr. W. H. Cummings.)

For Oratorios, Concerts, &c., address, Messrs. Weekes and Co., 14, Hanover Street, W.

MR. J. BINGLEY SHAW (Bass).

For Oratorios, Concerts, Banquets, &c., address, 12, Berners Street, London, W., or The Minster, Southwell.

MR. FREDERICK SHAW (Bass).

5, Adelaide Terrace, Lincoln.

MISS LAURA SMART (Soprano) will sing: Stockport (Orchestral Concert), Matlock ("Judas"), Cleckheaton ("Creation"), Boodle (Miscellaneous), Edinburgh (Beethoven's Mass in C), Wirksworth, Derbyshire ("St. Cecilia's Day"), &c., &c. All communications, 28, Church Street, Liverpool.**MISS ARTHUR, Soprano, Pupil of Madame** Sainton-Dolby, begs to announce that her permanent address is 29, Langholm Crescent, Darlington.**MRS. SAM'L. WORTON FIELDING (Contralto).** For Concerts, Oratorios, &c. Would join quartet party. 96, The Grove, Hammersmith, London, W.**MR. E. DUNKERTON (Tenor, Lincoln Cathedral).** will sing: Mansfield, April 11 ("Messiah"); Leeds, 13 ("Lauda Sion"); Wirksworth, 17 ("St. Cecilia's Day"); Heckington, 21 (Ballads); Ludlow, 25 ("May Queen"); Walsall, 26 ("Ancient Mariner"); Lincoln, May ("Messiah").**MR. FREDERICK BEVAN (Bass, H.M. Chapel Royal, Whitehall)** begs to announce that he is open to accept engagements for Oratorio, Classical, Operatic, or Ballad Concerts, &c. (New address) 21, Bonham Road, Brixton Rise, S.W.**MR. ALFRED MOORE (Bass)** will be happy to forward vacant dates for Oratorios and Concerts of all descriptions, in town or country, on application to his new address, Saint Winifred, Underhill Road, Lordship Lane, S.E.**MR. ARTHUR DOREY (Organist of the** Alexandra Palace). For Pupils, Engagements for Concerts, &c., 14, Huntley Street, Bedford Square, W.C.**THE HARP.**—Miss F. LOCKWOOD, Harpist to the Carl Rosa Opera Company, and teacher of the above instrument. London address, 6, Frederick Place, Gray's Inn Road, W.C.**MR. CLEVELAND WIGAN, composer of "Sons of Vulcan," "Song for Mariners" (sung by Miss Mary Davies), &c., &c., undertakes the Revision of Amateur Compositions, Vocal and Instrumental.** 69, Folkestone Road, Dover.**MR. ALFRED CALDICOTT, Mus. Bac., Cantab.** Composer of the "Widow of Nain," Prize Glees, &c., desires to announce his REMOVAL from Worcester to Torquay, Devon, where all communications should be addressed.**MR. CHARLES TREW** begs to announce his REMOVAL at Easter to 75, Abingdon Road, Kensington, W.**DR. CORBET** gives LESSONS through Post in Harmony, Counterpoint, &c., &c. Upwards of sixty pupils have passed musical examinations. Address, Bridgenorth, Salop.**LESSONS by CORRESPONDENCE. E. W. TAYLOR, Mus. Bac., F.C.O., L.Mus. T.C.L., Stafford.****LESSONS by Post, in HARMONY, COUNTERPOINT, COMPOSITION, &c., on a new and highly successful system. Terms very moderate.** Address, A. B. C., Messrs. Novello, Ewer and Co., 1, Berners Street, W.**HARMONY, COUNTERPOINT, &c., LESSONS by POST.** Also Music Scored for Bands. Terms moderate. M., 73, Spenser Road, South Hornsey.**TUITION by CORRESPONDENCE for MUSICAL EXAMINATIONS.** Graduated instruction, suitable exercises, careful correction, ample solutions. No payment unless successful. Address, Mr. James Jennings, Deptford, London.**THE ORGANIST of RIPON CATHEDRAL** teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address Edwin J. Crow, F.C.O., Mus. Bac., Cantab.**MR. C. FRANCIS LLOYD, Mus. Bac., Oxon., L.Mus. T.C.L.,** gives LESSONS in HARMONY, COUNTERPOINT, &c., by post. Address, Alma Place, North Shields.**DR. ALLISON** instructed by Post Candidates who passed RECENT UNIVERSITY EXAMINATIONS for the DEGREES of MUS. DOC. and MUS. BAC. (Oxford, Cambridge, and Dublin). Dr. Allison prepared Candidates who passed this year's (1882) Examination for *Licentiate of the Royal Academy of Music*, "Passed with Honours." Royal Academy of Music, Local Examinations F.C.O. (1882), and every other Musical Examination open to the public. Harmony, Acoustics, Form, Plan or Design, Counterpoint, Canon, Fugue, Analysis, Orchestration, and Revision of Compositions, by Post. Personal instruction in Singing, Organ and Pianoforte playing. CAMBRIDGE HOUSE, 68, NELSON STREET, MANCHESTER.**MUSIC SCHOOL.—CHURCH OF ENGLAND****HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park.**—Head Music-Mistress, Miss Macarone, late Professor of Royal Academy of Music. Fees, two or three guineas a term. Pupils not in the school pay an entrance fee of one guinea. Musical Scholarships will be awarded by Professor Macfarren in July next. Trinity term begins Monday, April 24.

F. J. HOLLAND, Chairman.

ORGAN PRACTICE.—Three manuals, each of 56 notes, pedal organ, 30 notes, 18 effective stops, and blown by the Automatic Hydraulic Engine. Terms, *strictly inclusive*, ONE SHILLING PER HOUR, at Blennerhasset's Organ School and Studio, 1A, Vernon Street, Pentonville, W.C.
Sole Agent for THE HYDRAULIC ORGAN BLOWER. Cheapest, simplest, best, and most effective ever invented. Full particulars, and estimates as above, free. Inspection invited.

ORGAN PRACTICE (Private) on exceptionally moderate terms. Three manuals, 34 stops; separate pedal organ of 4 stops. Blown by engine-power. Five minutes' from the "Angel." Apply to Ewald and Co., 16, Argyll Street, Regent Circus, W.

ORGAN PRACTICE AND LESSONS (if required) may be had on the Four-manual Concert Organ in Lancaster Hall, 133, Lancaster Road, near Notting Hill (Ladbroke Grove) Station. Terms and description on application to the Proprietor, at above address. Omnibuses from Regent Circus pass the door.

ORGAN PRACTICE.—Three manuals. The South London Organ Studio, 343, Cold Harbour Lane, Brixton.

ORGAN LESSONS, or PRACTICE, 36, STRAND (four doors from Charing Cross), and at St. Michael's, Lorn Road, Brixton Road, S.W., on fine two-manual C. ORGANS (Hill and Sons). PEDALLING specially taught. W. VENNING SOUTHGATE, "The Strand Organ Studio," 36, Strand, W.C. Established 1867.

ORGAN LESSONS (with Practice), St Saviour's Church, or Mr. J. Faux Boardman's Organ Studio, 58, Herne Hill Road, near Loughborough Junction, S.E. Excellent opportunity for making rapid progress. Modern organs.

PRACTISING ROOMS.—AGATE AND PRITCHARD, 68, Gracechurch Street, E.C. Professors attend to give Lessons on various Instruments, also in Singing. An Elementary Class for the Violin.

SINGING LESSONS.—B.M., First-class Certificate Society of Arts, R.A.M. Will also give odd lessons. Address, A. A. Mr. W. Fairweather, 12, Moreton Street, Belgrave, S.W.

TESTIMONIAL TO DR. FOWLE.—As mentioned by the *London Figaro*, it is proposed to present a TESTIMONIAL TO DR. FOWLE, who is well known in the musical world and the grounds on which Subscribers are being invited to the Fund are as follows: DR. FOWLE has worked single-handed for twenty-five years as Composer, Author, Editor, and Publisher. A two-page Catalogue will show that he has produced four books of Voluntaries, for country and other Organists; four volumes of Anthems, which are standard works for the Church; five Cantatas; twelve Marches for all the Festival Seasons in and out of the Church; two Services, suitable for village choirs (one in a sixth edition); a Church Tune Book, containing new Tunes, Chants, Sanctus and Kyries, to suit any Hymnal; a Thanksgiving Te Deum for Festivals—indeed, every kind of Music required by country choirs, both sacred and secular. Of Literary Works: "Life of Handel for the Million"; "Memoir of Charles Dickens," to be followed by "Mozart," "Versification of the Collects," for the purpose of musical adaptation; "Gentle Edith," a Novel of high moral tone; a work on the Training of Choirs, and other minor works. These works have been most favourably reviewed, and are esteemed so useful that nearly 2,000 persons petitioned the ex-Premier for a Civil Service pension for DR. FOWLE, as a reward for the benefits that the public have reaped through his labours. He is now suffering severely from the great depression of the last eighteen months, and the loss occasioned by the bankruptcy of the publishers of his Novel. To this may be added weak health through the sedentary work of a quarter of a century, and the anxiety of a helpless wife for twenty years.

Subscribers' Names are received by the Dowager Lady Antrobus, 16 Grosvenor Crescent, London, W.; Lady Lewis, 5, Cadogan Square, S.W.; Mr. Pittman, Publisher, 20, Paternoster Row, E.C.; and at Messrs. Pindney's Bank, Salisbury, the Diocese in which DR. FOWLE'S father laboured as a hard-working and respected Clergyman for fifty-nine years.

The numerous Organists, Choirmasters, and others, who from time to time have so enthusiastically expressed the obligation they are under to DR. FOWLE, will now have the opportunity of evincing their real appreciation of his labours to the extent their means will permit of doing. When the Fund is closed, a list will be printed with the name of every Subscriber, and a copy forwarded to those who send either a stamped addressed envelope or a halfpenny addressed wrapper.

Any SMALL SUMS are received, the desire being to get the million, for whose benefit DR. FOWLE has laboured, to support this Testimonial.

NAMES OF SUBSCRIBERS TO THE FUND.

	£	s.	d.
The Dowager Lady Antrobus	...	...	10 0 0
Baroness Burdett-Coutts	...	...	5 0 0
Lady Lewis	...	...	5 0 0
The Lord Bishop of Manchester	...	...	5 0 0
H. Lindsay Antrobus, Esq. (Messrs. Coutts and Co.)	20	0	0
Sir Michael Costa	...	...	5 0 0
Sir George Elvey	...	...	1 0 0
The Hon. and Rev. Canon Courtenay	...	...	1 0 0
Duke of Westminster	...	...	1 0 0
Sir Smith Marriott	...	...	1 0 0
Charles E. Stephens, Esq.	...	...	1 0 0
F. Pittman, Esq.	...	...	1 0 0
Proprietors of the City Press	...	...	2 2 0

THE following Artists may be engaged for Oratorio, Ballad, and Miscellaneous Concerts, either as a quartet party, or separately, viz.:

MISS ANNIE SINCLAIR (Soprano).
Of the Royal Albert Hall and Exeter Hall Concerts.

MISS EMILY DONES (Contralto).
Of the Royal Albert Hall Concerts.

MR. ALFRED KENNINGHAM (Tenor).
Principal Tenor of St. Paul's Cathedral.

MR. THOMAS KEMPTON (Bass).
Of the Bach Choir Concerts and St. Paul's Cathedral.

For terms, vacant dates, &c., &c., to Thomas Kempton, 6, Halliford Street, London, N., where all communications respecting Church Festivals, Masonic Banquets, &c., should be addressed.

FIRST PROVINCIAL CONCERT TOUR of Mr. JOSEPH MAAS, the Great English Tenor, who will be supported by the following Artists:

MDLLE. GIULIA VELMI,
MISS DE FONBLANQUE,
MISS HELEN D'ALTON,
MR. H. T. BYWATER,
MR. THURLEY DEALE,
Solo Harp, MR. D. FRENCH DAVIS,
Solo Piano, HERR VOLKMER.

The following towns will be visited: Sheffield, April 10; Derby, 11; Kidderminster, 12; Nottingham, 13; Coventry, 14; Bolton, 15; Leeds, 17; York, 18; Sunderland, 19; Doncaster, 20; Hanley, 21; Blackpool, 24; Huddersfield, 25; Southport, 26; Preston, 27; Blackburn, 28; Wolverhampton, 29; Oxford, May 1; Bristol, 2; Plymouth, 3; Torquay, 4; Bath, 5. MR. CHARLES SANTLEY will join the party at Bristol and Plymouth.

THE Artists undermentioned may be engaged either as a Quartet or singly for Oratorio, Ballad, or Miscellaneous Concerts, viz.:

MISS ANNIE HAGUE (Soprano),
MISS EFFIE KENDALL (Contralto),
MR. HILTON JUST (Tenor),
MR. H. SUGDEN (Bass).

Summer Tour will commence early in May. For terms, vacant dates &c., Hilton Just, 9, Cartwright Street, Doncaster.

MR. JOSEF CANTOR'S CONCERT COMPANY may be engaged for Oratorio or Ballad Concert. Terms, press opinions, &c., on application, Church Street, Liverpool.

MR. and MADAME EDWYN FRITH'S (Bass and Contralto) ORATORIO, OPERATIC, and BALLAD CONCERT ARTISTS and PARTIES (under Royal Patronage, 1880) for London or Provinces, from very moderate terms. Prospectus and highest testimonials. Over 150 well-known artists. In speaking of Mr. Frith's Party at Town Hall, *Birmingham Daily Gazette*, March 29, 1882, says: "The items composing the programme were without exception excellently received, and in every instance earned the artists a recall." Engagements settled: Woolwich; Royal Arsenal Philharmonic Society, April 7; Shrewsbury, 12; Hexham, 13; Lancaster (Choral Society), 13; Kilmarnock (Philharmonic Society, "Samson"), 14; Bury, Lancashire (Philharmonic Society, with Signor Foli), 17; Haverstock Hill, 24; Exeter (Musical Association), 29, &c. Now arranging Summer (seaside) Tour in North, and long Autumn Tour in North Ireland, Scotland, &c., including Liverpool. Communications invited. All London artists, Business arranging with all the best Societies. London and provincial artists wishing their names in next prospectus should write. Vacancy for one Resident Pupil, to be trained for Autumn introductions, also few other vocal pupils. Address, Yealm House, Netherwood Road, Kensington, W.

LONDON CONSERVATOIRE of MUSIC.—Principal, Mr. LANSDOWNE COTTELL.

Results of the Continental system of training adopted are illustrated by the continued success of various former students, now appearing in the concert-room and on the lyric stage.

The class-rooms are spacious, lofty, and well ventilated, provided with grand pianos, musical library, &c. In addition to public concerts, the monthly recreations comprise drawing-room lecture entertainments by Dr. N. Heinemann, F.R.G.S., and W. Lascelles-Scott, Esq., F.R.M.S.

Examinations: Wednesdays, 43, Berners Street; and Myddelton Hall, Thursdays, at four, or by appointment. Fees from two guineas per term; residential, 14 guineas, inclusive of above. Terms commence from any day.

THE LONDON CONSERVATOIRE affords to Amateurs the widely appreciated resources of the Continent, to Professional Students direct facilities for introduction, and free tuition to talented young Artists unable to pay fees. Approval form by addressed envelope, Secretary, 6, Tavistock Square.

MUSIC TEACHER.—WANTED, an ENGAGEMENT in a School, by a Lady of experience. Good Pianist and Sight Reader. Would not object to assist with classes. Good references. Address, E.T., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS IN MUSIC.

The next Examinations for the positions of Licentiate, Associate, and Student in Music, for Matriculation, and for Special Certificates in Harmony, Counterpoint, and Practical Music, will commence on July 10, 1882. The last day for receiving candidates' names for any of the above Examinations is June 23, 1882.

[N.B.—The Examinations are held in London only, with the exception of the Matriculation Examination, which may, by special arrangement, be held also at certain of the more important local centres of the College.]

LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE.

The next Examination will take place on FRIDAY, June 16, 1882. The last day for receiving candidates' names is May 8, 1882.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1882.

HEINRICH HOFMANN

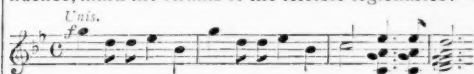
BY JOSEPH BENNETT.

AMONG contemporary composers who occupy an interesting because, as yet, indefinite position, is Heinrich Hofmann; and it may not be amiss to lay before English readers some particulars regarding the individuality and work of a man whose name is surely known to them, however vague his form and features.

Hofmann was born at Berlin in January, 1842, and is now, therefore, forty years of age. Musical sympathies early displayed themselves in him, and at the age of nine he entered the choir of the Chapel Royal, soon rising, by virtue of his charming voice and great talent, to the rank of soloist. At fifteen he entered the musical academy conducted by Herr Theodor Kullak, under whom he studied the pianoforte, his masters for harmony and composition being Dehn and the recently deceased Professor Wüerst. His first ambition was, it would seem, to rank as a pianoforte virtuoso, and for several years he appeared before the public in that capacity, not without a fair measure of success. This, however, could not last. A natural impulse towards composition became stronger and stronger, till at length Hofmann abandoned the concert platform, and devoted himself entirely to the creative branch of his art. We first hear of him as a composer in 1869, when he brought out a comic opera called "Cartouche"; which work made its way to more than one stage, but has since fallen into oblivion. This was followed, in 1873, by a Hungarian Suite for orchestra; after which came, amongst other and minor things, the "Song of the Norns," for female voices and orchestra; a sestet for strings, and the symphony "Frithjof," some time ago played at the Crystal Palace. The symphony determined at least his German fame. It was played nearly twenty times during the season 1874-5, and everywhere received with favour by those who were ready to welcome the advent of a new master. The cantata "Melusina" followed, in 1875; and then, soaring higher, Hofmann completed an heroic opera, in four acts, on the subject of Arminius, as well as a cantata, "Cinderella." These are the composer's principal works, but a complete catalogue would include beside them a crowd of smaller things produced with a quickness and ease suggestive of great, if not too great, facility. Some critics have thought fit to warn Hofmann against over-production, and have pointed out instances in which, eager to cover paper, he has simply repeated himself. There are no doubt some grounds for the caution thus administered, but the fault is, after all, natural to an ardent spirit rejoicing in its work and conscious of strength. Moreover it is an error that somewhat "leans to virtue's side"; giving reason for hope that, as years and wisdom increase, the composer will use his powers not less earnestly, but with greater judgment, and with higher regard for the fact that a man should only produce his best, taking whatever time may be needful for its perfecting.

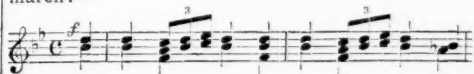
Hofmann's first opera was produced at Dresden on October 14, 1877, and takes its name from the formidable Teutonic hero known to readers of the dolorous story of Varus and his legions as Arminius. A little while since the German people were celebrating the memory of Armin, and it may have been

in view of such national homage that Hofmann resolved upon his theme. Anyhow, a better choice would have been hard to make, save, perhaps, in the matter of female interest. A great historic personage like Armin necessarily overshadows the women whom it may be requisite for dramatic purposes to invent and group around him. Otherwise the subject is a fine one. Written for Germans, it appeals to their sense of patriotism and hero-worship, just as would an English opera based on the story of our own noble Alfred. Moreover, it touches a responsive chord in the breast of every man, of any nation, who has in him a feeling for romance and an admiration of brave deeds. The author of the article "Hofmann" in M. Pougin's Supplement to Fétis's "Biographie Universelle" asserts that the book of "Armin" was written by Herr Felix Dahn, "under the obvious influence of Wagner's poetry." Whether the opinion be correct or not hardly concerns us here, and I only mention it to heighten by contrast the significance of the fact that Hofmann's music belongs in no appreciable measure to the school of Bayreuth. Generally speaking, it is not even characteristic of the composer himself, as we know him in the delicately elaborated pianoforte works now making their way on all sides. The freedom of harmonic treatment there displayed, the complication of structure, and the evident stress upon details, are here to a large extent wanting. It is another manner and, roundly speaking, another method that the composer adopts in this opera—a manner and a method better suited to the broad effects consistent with an heroic story and martial incidents. It will be seen later on whether Hofmann possesses in any special measure the faculty of musical characterisation, but it is unquestionable that the general tone of his opera accords with its theme. The correct keynote is struck in the first scene, which introduces us to the camp of the Roman forces, and makes us listen to their songs. Here all is simplicity, breadth of effect being studied rather than fineness of touch, while the composer gives no hint of a desire—so precious in German esteem—to convey any other than the direct significance of his subject. Genuine vigour, and a feeling of proud confidence, mark the strains of the terrible legionaries:—



E-wig-e Güt-ter! Römische Güt-ter! Lob euch und Dank

There is, however, something of southern grace and lightness in the principal theme of the choral march:—



Durch Al-pen-schnee durch Par-ther-sand mit



im-mer stä-tem Schritt-te

The foregoing brief extracts fairly illustrate the spirit in which the composer deals with this part of his work. No touch could be firmer or more unaffected. I will add that no result could be more obviously appropriate. Most of the principal characters, among them Varus, his daughter Fulvia, and Armin, appear in this scene, thus giving an early opportunity to judge Hofmann's power of characterisation. It seems to be, if not very subtle, sufficiently well marked. Fulvia's first utterance, with a graceful accompanying passage for flutes and clarinets, is to the

ear what her presence amid the martial figures of the camp must be to the eye. In quite another style, *Varus's* music is not less happy. It bespeaks the master of legions in its broad and sonorous diatonic phrases emphasised by the blare and crash of brass. On the other hand, it may be argued that the choral strains of the Germans, in whom the spirit of revolt is fermenting, contrasts hardly enough with those of their Roman masters:—



Coming to the music of *Armin*, it strikes us as beautifully suggestive, in its prevailing sadness, of the man who not only laments an oppressed country, but measures the sacrifices through which alone freedom can be gained. Here is a representative passage full of pathos:—



The second act shows us *Thusnelda*, daughter of *Segest*, a German prince, as she dreamily looks from a window of her father's palace. Moonlight streams in, and the maiden is alone. Here, if anywhere, Hofmann might be expected to reflect Wagner, but the music more strongly recalls the composer's own and best-known individuality. We light, for example, upon the free harmonic and rhythmic treatment in which Hofmann as a rule indulges, and upon an expression which, if never profound, is always tender and engaging. The slow movement of the monologue is undeniably charming, and the Allegro distinguished for vigour; but surely something like this has been heard before:—



Armin and *Thusnelda* are lovers, and in the course of the second act they meet, the hero entreating the heroine to fly with him and be happy. This gives rise to a long and elaborate scene, in which Hofmann's dramatic facility is triumphantly asserted, but without a marked display of originality, either as to choice or use of means. The episode where *Armin* urges flight is particularly vigorous and exciting, working up its intense feeling to a height that makes all the more dramatic the chieftain's reproach, "Thou lovest me no more," and the maiden's exclamation, "Armin! beloved!" In my view, the whole scene determines, once for all, Hofmann's possession of the greatest requisite for dramatic composition. I am not reviewing the Munich opera, and have gone far enough for the purpose contemplated. Let it be said, however, with regard to the entire work, that managers searching for a novelty should not pass this by. The heroic, yet wistful tender, story of "Armin," its animated flow of incident and thoroughly intelligible music, give it a fair claim upon consideration.

Turning from opera to cantata, it would be easy to enlarge upon Hofmann's setting of "The Legend of the Fair Melusina." The work, however, is one as to which amateurs generally have made up their minds. It has been public property for some time, and, more than anything else, perhaps, represents the composer to English music-lovers. Not so with the recent and sister composition, "Cinderella." Only the other day this journal noted the first performance of this cantata in England, at a concert given by the Tufnell Park Choral Society. Its time, therefore, has to come, and can hardly be far off, since Hofmann's growing repute more and more disposes to a favourable hearing. On the occasion of the performance just mentioned some of the conspicuous features of "Cinderella" were indicated, amongst other things, the way in which the librettist has dealt with the nursery tale in order to obtain a higher kind of incident fit for serious treatment. Into that matter it would be out of place to enter now, and I pass on to dwell upon the skilful way in which Hofmann has drawn a broad musical distinction between the natural and supernatural actors in his little drama. It may, indeed, be questioned whether fairies can legitimately be expected to take part in such a fugue as "Bend, O ye mountains, your tree-crowned summits"; but the prevailing characteristic of the little people's music is lightness and grace. Here are the opening bars:—



With this the first chorus of mortals, "Roses strew we," in common time, is a suggestive, without being a violent contrast. A little later the composer emphasises his purpose by giving the *King* a homely melody that reflects something more than the spirit of German folk-song:—

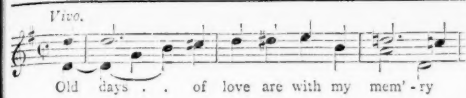


In perfect keeping is the chorus which follows, "On foot and on horse"; in fact, it would seem as though Hofmann went out of his way to court melodic, rhythmic and harmonic simplicity in this section of the work. But all is changed with the introduction of *Cinderella*. The homeliness vanishes. A higher note is struck, and a more elaborate expression introduced. Something of descriptiveness appears in the music, as when the orchestral introduction seems to suggest the play of the tongues of flame in the fire before which the heroine sits and prepares her lentils. At the same time the melody has a certain ruggedness and melancholy—



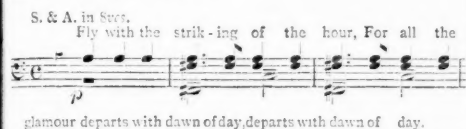
which make way for grace and delight when the fairies reveal their purpose:—

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on-ly; Once more . . I hear the cra-dle songs of child-hood.

The fairy wonder-working necessary to *Cinderella's* transformation gives occasion for considerable and happy play of fancy, and may be frankly accepted as successful. Particularly happy is the music to the fairies' warning that *Cinderella* must leave the ball before dawn of day. Mark the effect of the C natural, as the brass instruments give ponderous notes like the strokes of a bell:—



In the Ball scene Hofmann is again at his best. What can be brighter or more spontaneous than the opening chorus, "The halls now glitter in festive array," or more appropriate than the music which accompanies the entrance of *Cinderella*? Here, instead of putting into the mouths of the guests conventional exclamations of astonishment, the composer introduces a passage, "Who's this who comes through the hall?" which seems to convey a sense of the grace and dignity of the heroine's appearance and manner. The same thoughtfulness marks the dialogue of the *King* and *Cinderella*, continual change of key expressing the agitation of the interlocutors. Beginning in F, the music passes to A flat, then to A minor, E major, C major, and so on, all in the space of a few bars. Yet another point is made in this scene, when the *King* asks the name of his lovely guest, and is answered with charming simplicity and grace:—



I might dwell also upon the well-written and passionate duct of the lovers, "O sweetest of moments!" but enough that in this scene we have abundant evidence of its composer's feeling for a dramatic situation and his aptness at lyrical expression. Some attractive choral music is found at the opening of the third part, "In the Forest," but interest gathers chiefly around the scene in which the fairies test the strength of the *King's* love by submitting him to powerful temptations. A spinning-chorus and chorus of wood-nymphs are full of character, each in its particular way, and so is that sung by the goblins

of bog and moorland, who gather at the *Fairy Queen's* command to try the effect of terror, since cajolery has failed. Further reference to the details of "*Cinderella*" need not be made, and there only remains to indicate the work as well representing that stage of musical progress where modern freedom of treatment is still held in subordination to long-recognised structural law. The cantata emphatically belongs to the present, and therefore is bound by obvious ties to the past, from which the present has sprung. With the "future"—as defined in musical matters by inverted commas—"Cinderella" boasts no connection.

Hofmann's varied merits as a song-writer are sufficiently illustrated in his settings of *Ostenwald's* "Frauenbilder aus Shakespeares Dramen," a set of four, entitled "*Miranda*," "*Ophelia*," "*Juliet*," and "*Desdemona*" (Op. 33); and in a group of five (Op. 51). Of these the first are less characteristic than the second, because simpler, both as regards the vocal melody and the nature of the accompaniment. This, however, may have been the composer's purpose. He may have sought to distinguish his music by reflecting in it the unforced naturalness of Shakespeare's heroines. If so, here are *Miranda's* gentleness and purity:—

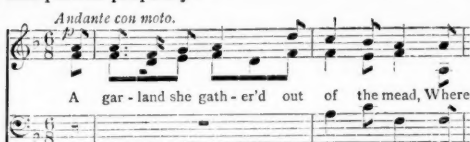


Even in this case, however, Hofmann indulges in a characteristic touch:—

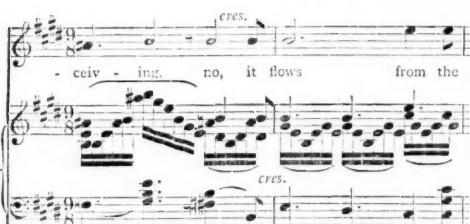
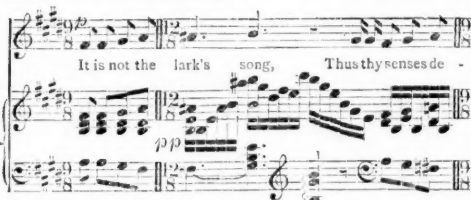


The mingled unexpectedness and boldness of this passage represent a feature in the composer's works that, while it offends some, charms many more.

"Ophelia," though marked by greater elaboration than "Miranda," opens with the same simple beauty and perfect propriety:—



In "Juliet" we look for a rush of passion, and are not disappointed. Here, for example, is a passage of singular force and beauty:—



"Desdemona," on the other hand, presents a continued stream of plaintive song; and its evidence, joined to that of the companion pieces, goes far to prove in Hofmann the existence of an acute poetic sensibility and a flexible power of musical expression that enable him to follow his subject through all changes.

The set of five songs shows the composer in a freer mood; and here, perhaps, we find him at his best. "Abendstille," after describing the beauties of the night, conveys the lover's invitation to the beloved one in a passage of which no song-composer past or present need be ashamed:—



"Wurf in mein Herz den Anker" is equally charming in its easy flow of melody and varied harmony, while "Stell'dich ein" exemplifies the partiality of the composer for such a method of tonality as, in less skilful hands, might be dangerous. As to this, Hofmann takes full advantage of modern taste, but the instances are few in which he abuses it. The song begins in the simplest manner, and, passing through the key of A major, ends its first verse on the dominant. But in the second verse the key of F is exchanged for F minor, and that of A for A flat, from the dominant of which an easy and graceful transition is made to the dominant of the original key. The variety of effect thus secured, by the plainest of means, has its equal only in the skill with which the producing machinery is worked. Nothing but the tonality is changed in order to bring it about. "In der Fremde" presents little of note; but, on the other hand, "Liebesgruss" has all the broad characteristics of a national melody. Its beauty and freshness are irresistible.

Other songs that might be mentioned as exemplifying the same delicate and sensitive art are "The Hungarian Maiden" (probably an arrangement of a Magyar melody) and "Blumenorakel" ("The Flow'ring Love-test"). The examples given must, however, suffice to prove that Hofmann has the qualities necessary for a master of lyric expression. It is

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clear that he does vastly more than scan the lines of his poetry and note its general feeling. He enters into its spirit, and from that centre of vantage follows the current of its thought through all windings.

Hofmann has composed several works for concerted voices, with and without accompaniment, as, for example, the already mentioned "Melusina" and "Song of the Norns"; three quartets for S.A.T.B.; "Champagnerlied," for male chorus with orchestra; six quartets for male voices; and four two-part songs with pianoforte accompaniment. As a rule, the smaller of these pieces show little or none of the harmonic elaboration characteristic of the composer's music in general, but are simple in structure and unpretending in style. The two-part songs supply an illustration. Thus "Wake, 'tis morning," is nothing more than a plain melody harmonised in four parts, of which two are given to voices. There is no structural reason whatever why voices should not take the others. "The Little Sweetheart" has a more independent accompaniment; but even here the second voice-part is merely a portion of the "filling-in," and remains throughout destitute of thematic significance. Upon this "The Snowflakes" shows a decided advance. The second voice has a phrase to itself; there are interludes for the pianoforte, and the accompaniment aims at descriptiveness. The subjoined, indeed, might be a passage from one of Hofmann's pianoforte "pictures":—



"When o'er the sea" reverts to rigid simplicity, and is, for the voices, a sedate progression in thirds and sixths. From the evidence in these and other cases it would appear that the composer feels less at home in writing for concerted voices than for the solo; and it will be seen in due time that he excels most when working with instruments only. His songs, however, deserve attention for reasons that lie beyond dispute. I do not say that they are always original, or in every case striking; but, generally speaking, they exert the charm inseparable from the offspring of a poetic temperament, keen discernment, and flexible expression. In the next number of this journal I hope to prove, from even more conclusive data, that these qualities are eminently those upon which the claims of Hofmann rest.

(To be continued.)

"THE NIBELUNG'S RING"

AN ANALYSIS OF RICHARD WAGNER'S TRILOGY

By F. CORDER.*

THE unusual dimensions of this remarkable work form no small obstacle to anything like a complete musical analysis within reasonable limits: indeed, the only full description hitherto published, that by Hans von Wolzogen in the *Musikalisches Wochenblatt*, extended over six years of a weekly paper, and would occupy about 150 of such pages as the present. We must therefore confine ourselves to the main outlines and disregard the infinite exquisite details—after the fashion of the *édition facitile* of the vocal scores.

* The writer feels it advisable to state that the quotations from the libretto in the course of this paper are, like those in previous articles, from his own translations, now publishing by Messrs. Schott, and not from Mr. Forman's version.

As regards the story, we may say that the title is rather misleading. The legend is drawn, not from the "Nibelungen Lied"—the national epic of Germany—but from the original progenitor of that poem, the "Völsunga Saga" of Scandinavian tradition. This exceedingly interesting work is attainable to English readers in the "Story of the Volsungs and Niblungs" of Mr. Morris, and a good synopsis is also to be found in the preface to Dr. Dasent's "Tales from the Norse" (first collection). Wagner has rather confused the story than otherwise by grafting on it portions of the aforesaid "Nibelungen Lied," by Germanising the Norse names, and also—with an excusable dramatic instinct—by bringing the gods and goddesses into more close connection with the human portion of the tale. The weak point of his libretto is the complication thus produced; and as he thinks it necessary in each successive portion of the drama to make some character or other—usually *Wotan* (Odin)—narrate all that has passed in the preceding, by the time we come to the fourth section the amount of explanation is really wearisome; it swamps the piece.

The music of this work is invested with a peculiar interest of its own. Not only is it the first work in which Wagner's own theory—the symphonic working of leading motives by the orchestra against a totally independent voice-part—was thoroughly carried out, but the time occupied in writing it extended over so long a series of years (from 1856—shortly after "Lohengrin"—to 1872) that the gradual alteration and development of the master's style is clearly to be traced. This change of style, too, is marvellously advantageous to the work, which needs to be broad, simple, and clear, almost to baldness in the earlier portions, that the all-important "motives" may be fixed in the mind with nothing to obscure them; while towards the end the mass of thematic material is so enormous—including indeed over a hundred short, pregnant, and constantly recurring distinct phrases—that none but a man in his "third period" could successfully grapple with the mere technical feats of counterpoint involved in their working. And these feats are, in point of fact, overwhelming in their greatness, the ease with which they are performed, and the strange, wild beauty of the resulting polyphony.

But we must desist from general remarks, tempting though their theme is, and turn to a consideration of

THE RHINE-GOLD.

THIS is somewhat clumsily called the "Prelude, or Prologue to the Trilogy"; but the whole work is really a Tetralogy, and this the first part. We deal here only with supernatural beings—gods, goddesses, nymphs, gnomes, and giants.

The orchestral prelude is a real marvel. By the way, we suppose most of our readers are aware that the gloriously perfect orchestra of this work has just double the ordinary number of wind-instruments—four flutes, oboes, &c., and eight horns. The Prelude is 136 bars long (moderato, 6-8), and lies simply on a chord of E flat major throughout. First, the key-note is sounded by basses specially tuned down, then bassoons add the fifth above; then the eight horns utter the following "motto" phrase—

No. 1.



one after the other, in closer and closer canon, till they form a background of monotonous rising chords.

Now the cellos and bassoons, soon joined by the violins, give us a variation on it—the Rhine-motive—

No. 2.



and soon after the rest of the wood-wind enter on a slightly different version against a semiquaver accompaniment. The rest of the instruments creep gradually in (the basses never quitting their low E flat), till we actually feel ourselves floating away on the sparkling waves. Before the curtain rises no one can doubt for a moment what the scene will be. It is a deep green flood of water that seems to pour from the orchestra: we are beneath the Rhine. The curtain rises, and the harmony changes at last to a 6-4 (though the E flat bass still continues for another twenty bars), and we see the Rhine-nymphs swimming, diving, and floating about. Their motive is this graceful melody, which lies on the one chord—

No. 3.



one simple form of *arpeggio* runs through all this scene, and is characteristic of the Rhine. The gambols of the nymphs are interrupted by the appearance of *Alberic*, an earth-gnome, or Nibelung, who is led by curiosity to this foreign domain. He has, as yet, no distinguishing motive, but his music will always be found full of notes following each other at intervals of a minor second, thus:—

No. 4.



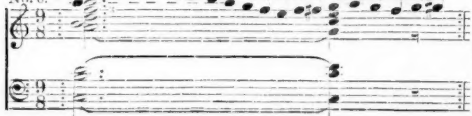
He vainly tries to woo the nymphs, but even nymphs draw the line somewhere, and the "swarthy, stunted, and shrivelled-up dwarf" is too hideous for anything but to make game of. So the nixies torment him to their hearts' content, in a charming scene, singing No. 3 derisively, as he pursues them over rock and stone. Suddenly the frolic is stayed by a mysterious event. The mystic Rhine-gold, which it is these nymphs' duty to guard, glows, as if in sunlight, and lightens the waters. Its motive—a most important, and therefore simple, one—is:—

No. 5. Horn.



The girls hail the mystic illumination with a new motive, of which we can only quote the first few bars, there being twenty. This is the "Song of the Rhine-gold"—

No. 6.



and the running accompaniment figure continues for no less than fifty-eight bars, while the nymphs tell *Alberic* all about the gold, and suddenly ceases on the appearance of the most important theme in all the work—the Ring-motive, when one of the speakers says—

The world's kingdom
that one could encompass,
who from the Rhine-gold shaped him a Ring,
which measureless might could secure.

This theme appears in its complete form a little later, thus:—

No. 7.



The dwarf is informed (to another striking theme, which space forbids our quoting) that only he who renounces love for ever may make use of the gold to the above ends. Goaded by the jibes and refusals of the nymphs, *Alberic* utters the vow aloud, and, seizing the gold, vanishes with it, pursued by the terrified guardians who have so imprudently opened the door to the thief. Darkness falls, and the scene changes in very elaborate fashion, while the Rhine-music fades away, and the Ring-motive melts into another of intentionally similar rhythm, being also a symbol of power—the Valhalla-motive, a march-like theme, always given out by solemn trombones, tubas, and horns:—

No. 8.



Wotan (Odin) and *Fricka* (Frigga) are asleep in a meadow on a mountain. In the distance is the heroes' heaven, Valhalla, the castle which the Frost-giants have just built, and for which *Freia*, the Scandinavian Venus, is to be given in payment. *Wotan's* gratification at seeing the building completed is rather dashed when *Fricka* reminds him of the impending penalty. *Wotan's* compact with the giants is "writ in runes" on the haft of his spear, and one very important motive, therefore, suffices to typify both spear and agreement:—

No. 9.



Freia now enters, imploring to be saved from the giants who are pursuing her. She has an insignificant motive, a phrase which, however, is afterwards turned to very good account:—

No. 10.



This appears for some time in a less developed form to the above, and combined with a phrase which is the germ of the "flight-motive" quoted later on.

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No. 12.

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Now the giants *Fasolt* and *Fafnir* appear, their music having a strong rhythmical figure:—



A long and rather tiresome parley ensues, the giants remaining firm in their demand, and *Wotan* waiting impatiently for *Loki*, the god of fire and cunning, who has promised to get him out of his scrape. *Froh* (Frey) and *Donner* (Thor) in vain attempt *Freia's* rescue; she is on the point of being carried off, when the shifty *Loki* appears on the scene, and is appealed to as arbitrator. *Loki's* music consists of rising and falling chromatic passages, which often reappear when any treachery or deceit is occurring. He has also the following fire-motive:—



After much mere dialogue he declares to them, in a most beautiful speech, which forms the one melodious oasis in this otherwise dull scene, that he has sought over the entire world to find a fit ransom for *Freia*, but in vain—

Success slipped me:
I see now full well
in the world around
nought, how'er rare,
can replace in mind of a man
a woman's wonderful worth.

All through this runs the *Freia*- or beauty-motive, as we have quoted it above, with the peculiar accompanying quaver figure. The last line of our quotation introduces another much-used motive, representing love in the abstract:—



Then *Loki* tells of the one being (*Alberic*) who has renounced love for the boon of the Rhine-gold, which alone can equal it in value. All the hearers become envious for this gold, and after *Loki* has given a full detailed account of its origin and powers, the giants offer *Wotan* an ultimatum. If he will get the golden treasure for them they will renounce their claim to *Freia*; till then, she is theirs. They carry her off, despite her struggles and the menaces of her brother-gods; whereupon a strange thing happens. Deprived of the goddess of love, with her youth-giving apples, the gods all at once turn pallid, wan, and aged. In this extremity *Wotan* summons his resolution, and decides to rob the Nibelung, with the assistance of *Loki*. Accordingly they descend into the bowels of the earth—a complicated and difficult scenic effect—while the orchestra works out the phrases associated with *Loki*, and No. 13 keeps reappearing at intervals. Another noteworthy motive—the flight-motive—already hinted at when *Freia* was flying from the giants, now appears—



and leads to a figure which recurs far oftener than any, the Nibelung's hammer motive—



against which No. 14 is sounded in augmentation. A ruddy glow, as of distant forges, is seen on all sides; from numerous anvils of different sizes the rhythm, or rather accent, of this phrase, is uttered with deafening clamour, as we seem to approach, and then pass, the gnomes' forges. When this has died away the scene discloses a branching cavern in Nibelheim, the domain of the earth-gnomes. With grotesque music, similar to our quotation No. 4, *Alberic* appears, dragging along and punishing his miserable brother *Mimi*, who has been striving to keep back a wondrous piece of metal-work which he has fashioned by *Alberic's* command. This is the Tarnhelm, or wishing-cap, which can make the wearer invisible, give him any form he likes, or transport him whither he will. Here is its striking motive, uttered by four horns *con sordini*. It bears a curious resemblance to the Swan-motive in "*Lohengrin*" (afterwards introduced in "*Parsifal*") :—



By the help of this treasure and the magic ring *Alberic* now tyrannises over the whole Nibelung race, driving his subjects with a scourge to heap up gold for him, while he remains invisible. *Wotan* and *Loki* find *Mimi* howling on the ground, and gain all this information from him. Clearly the power of *Alberic* is dangerous, and must be crushed. *Alberic* returns and finds his visitors, but knows them not. He shows off his wondrous powers, driving the poor gold-seekers to work with the spell of his ring:—



This theme is obviously a distortion of the "Song of the Rhine-gold," No. 6.

After some conversation, in the course of which the motive of the Nibelung hoard—



appears for the first time, and *Alberic* angers *Wotan* exceedingly by his triumphant boasts of power, the wily *Loki* performs the feat of Puss-in-Boots with the Ogre. He persuades *Alberic* first to turn into a dragon—



and then into a toad, to prove the virtues of the Tarnhelm. On his assuming the latter form, his two visitors seize and carry him off a captive. After another orchestral symphony, we return to the mountain heights of Scene 2, having repassed the clanging smithy. The wretched dwarf is compelled to disgorge

all his ill-gotten gains as a ransom. Not only this, but the Tarnhelm and Ring are counted as part of the plunder, and he is stripped of all power, save that of malignity. With a most evil-sounding phrase—



typical of his malice, *Alberic* lays this deadly curse on the ring—

As at first by my curse 'twas reached,
henceforth curs'd be this Ring.
Gold which gave
me measureless might,
now may its magic
deal each owner death.
All shall lust
after its delights,
but none shall employ them
to profit him. . . .

and this unmistakable theme is the "Curse-motive":—



Wotan heeds little the spite of the released dwarf, being absorbed in the pleasure of owning the Ring. The other gods now return, and the giants bring back *Freia* to see if she is to be ransomed. They demand as much gold as will hide her from sight, so they set their staves in the ground as a measure, and the hoard is piled up. But when all the gold is expended there is not quite enough. They insist on the Tarnhelm, which, after some demur, *Wotan* resigns. Still unsatisfied, they demand the Ring, but here *Wotan* makes a stand. No entreaties can persuade him to yield it; in a fury the giants declare the bargain off, and seize *Freia* again; all are in despair, when there suddenly sounds forth No. 2 in a minor key (we are by no means clear as to this connection), and *Erda* (*Hertha*), the goddess of the earth, rises solemnly up and warns *Wotan* to shun the Nibelung's curse—

Hear me! hear me! hear me!
All that exists endeth.
A dismal day
dawns for the Æsir:
O render wisely the Ring!

Here a sort of inversion of the theme forms the "Dusk of the gods" motive:—



This warning converts *Wotan*, and he throws the Ring on the pile of treasure, which the giant *Fasolt* then proceeds to put into a sack and carry off. *Fafnir* demands his rightful share, a quarrel ensues, and *Fasolt* is laid dead by a blow of his brother's staff, while the menacing sound of No. 21 reminds us that the curse has begun to work. Now to compensate for the dullness of the foregoing scenes, a beautiful scenic and musical effect is introduced. *Donner* offers to clear away the mists which still obscure the stage, making the gods so haggard and grey. He mounts a rock and swings his hammer till the vapours obey his call and condense to a black thunder-cloud. A tremendous clap of thunder, with

lightning, follows the stroke of his hammer on the rocks, the clouds disperse, and a glittering rainbow is seen to span the abyss which divides the gods from their future abode. The scoring of this, with six separate harp parts in impossible arpeggios, while the strings fizz away in divided tremolos, all on a long-continued chord of G flat, with a smooth melody in the bass, is beyond description. The pompous Valhalla march, No. 8, is glorified by the full orchestra while the gods prepare to cross the bridge. *Wotan*, bidding his friends follow him, is suddenly struck with an idea, which future events explain. He will contrive a sure defence against hostile menaces:—



Loki, lingering behind, expresses his contempt for these feeble gods—

To their end they even now haste,
while esteeming their strength overwhelming.
Ashamed am I
to share in their acts;
a feverish fancy
doth woo me to wander
forth as a flickering fire;
to burn and waste them
who bound me erewhile.
There seems sense in the scheme!
I'll study on it:
who asks what I do?

From the valley rises the lament of the Rhine-nymphs for their lost gold, a beautiful melody, altered from No. 6. *Loki* jeeringly bids the maidens to bask henceforth in the new-born splendour of the gods as a substitute for their treasure, but they mournfully sing—

Rhine-gold!
rarest gold!
O might but again
in the wave thy pure magic wake!
What is of worth
dwells but in the waters:
base and bad
those who are enthroned above!

The gods cross the bridge to Valhalla, the orchestra thunders out the Defence (No. 23) and Valhalla (No. 8) themes, followed by the rainbow-music, and the curtain falls.

It is obvious that with the exception of the first scene and *Loki's* speech in the second there is absolutely no opportunity for vocal melody in this section of the work. All is simple and almost bald recitative; the various motives are brought forward in the clearest and most striking manner in order that they may be impressed on the ear. Scenic display is cunningly utilised to relieve the tedium, and the conclusion is very imposing; but if it were played by itself "The Rhine-gold" could scarcely command success.

THE VALKYRIE.

We now enter on far more interesting matter; in fact, this is the most popular portion of the work. The supernatural beings henceforth only take a very subordinate part in the dramatic interest: human beings, though of a wild and unfamiliar type, are now introduced to us.

With a pardonable condensation of the old legend, for dramatic purposes, Wagner represents that *Wotan*, during his roving on earth, has taken the form of a warrior, *Wälse* (*Volsung*), and begotten a twin son and daughter, *Sigmund* and *Sieglinde*, with the intent that his son, inured to hardship and distress from his birth, and with his hand against man and God, should somehow regain possession of the Ring, now held by *Fafnir*, the last of the giants. But this hope is not destined to be fulfilled. The daughter, *Sieglinde*, has been carried off and wedded against her will to one *Hunding*, and it is in *Hunding's* house that this wild and beautiful drama opens.

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No. 29
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The house, like that of most Scandinavian warriors of the time, is a log-hut, built round a huge tree; a very picturesque scene. A storm raging without is depicted in the orchestral introduction in somewhat novel fashion. A phrase—

2nd Viol. Viola.



Cello and Bass.

repeated incessantly on different degrees of the scale against the tremolo D, which forms a pedal point no less than sixty-four bars long (the longest pedal extant) and culminating in wild, thunder-and-lightning passages, and finally dying away. Such is the bold form into which Wagner has thrown his Prelude.

At the rise of the curtain *Sigmund* enters the house, exhausted and in flight. His motive, apparently arising from No. 24, but really far more related to No. 9—he being the son of *Wotan*—is this:—

Horns.



He stretches himself out on the hearth, careless whether it is a friend's or a foe's, and is thus found by *Sieglinde*, who is at first represented by this simple phrase—



but afterwards by another. She hospitably attends to his wants, but the eyes of the two are strangely attracted, and at each fresh glance these two lovely phrases—

Cello in 4 parts.



(of which (a)—it will be seen—is the "flight"—motive, No. 14) are uttered with ever-increasing force and expressiveness. The melodious recitatives are interspersed with these, and other phrases arising from them, lending a great charm to the mere opening dialogue. *Sigmund* is about to depart, considering it his fate to bring ill-luck wherever he goes, but *Sieglinde* says—

Nay, bide thee here!
Thou'lt bring no ill-hap, methinks,
where ill-hap hath harboured long!

and here enters "*Sieglinde's sorrow*"—motive, turned afterwards to a lovely melody ("*Siegfried*," Act ii.):—

No. 28.



More fascinating glances pass between the unknown brother and sister, while the orchestra combines this motive with No. 26. Then *Hunding* comes home, and is heard outside stabling his horse. He is evidently a rough customer:—

No. 29. Tubas.



He treats the guest with sullen suspicion, and is no better pleased on observing the eye-glances passing between his wife and the stranger who so singularly resembles her. Supper is spread, and *Sigmund* is induced to tell his name and history. The latter forms three long and rather uninteresting speeches, which we may pass over; the former he gives as *Wehwalt* (Woeful). *Hunding* discovers that the guest is one of his bitterest foes, and accordingly informs him that though the laws of hospitality protect him now, he must prepare to die the morrow. *Sieglinde*, packed off to bed by her husband, endeavours unsuccessfully to direct the guest's eyes to a certain spot in the tree-trunk which stands in the middle of the stage. The trumpet-call No. 23 tells us that it has something to do with his safety.

Sigmund, left alone, sits musing over the fire, while the drums and horns keep up an incessant muffled throb in the rhythm of No. 29, following his thoughts. He wildly appeals to his mysterious father for a sword once promised him. Lo! the violins enter, after a very long absence from the score, in a glittering tremolo chord of C, accompanying the fanfare No. 23, as the dying fire shoots up a last gleam and shows the handle of a sword sticking out of the tree. This is a most wonderfully brilliant yet simple effect. *Sigmund* sees not the treasure, and the theme, after curious and clever working, dies away, leaving him in gloom and sadness. But a white figure steals from the inner room. It is *Sieglinde*, who has drugged her husband to sleep, and now comes to tell this interesting stranger how to save himself. She narrates a long story, to the effect that on her miserable wedding-day a strange old man in a blue mantle and broad flapping hat drawn over one eye—and here the Valhalla theme, No. 8, tells us who it was—entered the room and struck a sword into the tree, destining it for him who could draw it forth. (A parallel incident occurs no less than three times in our "*Morte d'Arthur*.") *Sieglinde* then goes on to mourn her friendless state, and *Sigmund* consoles her with offers of friendship. The music grows most amorous and lovely here, when an interruption occurs. The house-door swings open and shows an exquisite moonlight spring night. The harps sweep wildly up and down the chord of 7th on G flat, and then, after a tender modulation into B flat, *Sigmund* bursts into the famous Spring song, with its delicate triplet accompaniment accented in twos and leading to the most ravishing love-scene ever penned, even by Wagner. The phrases in No. 27 form the principal material, but the whole scene is one flood of impassioned melody. For the first time in the work the alliterative verse, which has been all too prosaic, rises into real poetry. The two lovers now abandon all concealment of their love, and confide their dreams and longings to each other in true lover fashion. But soon the interest works up wildly. *Sigmund* reveals his true name and lineage. It is he, then, for whom the sword is reserved! He springs up and plucks it with one tug from its living sheath, offering it as a wedding gift to his bride. In a delirium of passionate excitement *Sieglinde* cries—

Art thou *Sigmund*
standing beside me?
Sieglinde am I;
for thee I've sighed.
Thou'lt won't thy sister,
I'll tell thee, as well as the sword!

and *Sigmund*, equally madly—

Bride and sister
be to thy brother:—
so blest may the *Volsungs* abound?

and as the lovers wildly embrace, the curtain judiciously falls.

Before leaving this incident, which has naturally provoked general censure and disapprobation, we cannot avoid mentioning two points where Wagner has been curiously blind. Why make (as he does afterwards) the gods and even the lovers themselves express such horror at this unnatural love, when in those days such unions were neither unnatural nor unlawful? Secondly, compare the above scene with the corresponding events in the "Völsunga Saga." *Signy* (*Sieglinde*) was wedded to *King Siggeir*, a ruffian who caused the death of her parents and ten brothers. *Sigmund* lived for years an outlaw in the woods. Revenge being a sacred duty, and her sons by her husband proving too weak for it, *Signy* slays them, and, changing shapes with a "witch-wife," seeks out her brother and has a child by him. When this son, *Sinfjotli*, comes to man's estate, he and his father come and burn the hall of *King Siggeir* and all within it; but when they would save *Signy*, she answers: . . . "For this and for naught else have I wrought that *King Siggeir* might get his bane at last, and that I too might not live long; and merrily now will I die with *King Siggeir*, though I was nought merry to wed him." Therewith she kissed *Sigmund* her brother and *Sinfjotli*, and went back again into the fire, and there she died with *King Siggeir* and all his good men."

Far from being repulsive, the incident is positively grand in this form. But let us now return to our subject and consider Act II. The prelude is an animated and energetic movement, working the flight (14) and sword (23) motives, the *Hunding* (29) theme occasionally growling in the bass. Thus it may be taken to represent the flight of the lovers.

In a wild mountainous region *Wotan* is found directing *Brynhildr*, one of his Valkyries (daughters of *Wotan* and *Erda*, who picked out conqueror and victim in battle, shielding the one and carrying the other's body to Valhalla), to protect *Sigmund* in his coming contest with the injured *Hunding*. Here a theme which demands quotation is the battle-call of the Valkyries:—



Brynhildr, as she goes, warns *Wotan* of the approach of his forsaken and angry spouse *Fricka*, a lady much given to "nagging." She comes on in her car drawn by rams, and proceeds to "give it to" her husband on the subject of *Sigmund* and *Sieglinde*—

This froward and sinful pair,
thine unfaithfulness' sensual fruit.

A long and rather wearisome dialogue ensues, in which no new themes of any importance are introduced; and the upshot is that *Wotan*, out of respect to his wife's matrimonial laws (and her outrageous tongue), consents to recall the Valkyrie, to destroy the magic sword which was his great resource, and to cause *Sigmund's* death. The music of this scene is little but recitative, and cannot but drag. *Brynhildr*, returning from saddling her horse—the famous *Grani*—finds her father in a most dismal state, his grief having this doleful phrase—



and begs to know what has happened. After some pressing, he confides in her to a dreadful extent, pouring out the whole story of the "Rhine-gold"

drama, and winding up by cursing everybody and everything, and wishing he was dead—a wish possibly shared by the audience. *Brynhildr* makes some objections to her new orders to kill *Sigmund*, but the opposition drives *Wotan* to frenzy, and he threatens her with all sorts of terrors, finally flouncing off in a thunderstorm.

Now, with the flight-motive unceasingly reiterated, come on *Sigmund* and *Sieglinde*, she in a painful state of terror and excitement, he trying in vain to calm her. After much distressing raving over the horror of her crime, she sinks into a sudden lethargic slumber as *Brynhildr* solemnly reappears upon the scene to warn *Sigmund* of his approaching fate. The theme of the "Tidings of Fate," the first phrase of which is used throughout this opera as a *Brynhildr*-motive, is this:—



A noble scene follows, working out the second half of this motive as an eight-bar melody. *Sigmund* shocks *Brynhildr* by refusing to go even to Valhalla if he must leave his beloved *Sieglinde* behind. Rather would he fall a prey to *Hella*, the cold goddess. At last, won upon by his noble and manly bearing, the Valkyrie recklessly resolves to disobey her father's unwilling behest and to still protect *Sigmund*. She bids him be of good heart and trust in his sword, and flies away at the climax of a stirring duet—if it may be so called. A storm gathers over the mountain tops darkening the scene (nearly the whole of this drama is played in gloom and storm), and the roaring sounds of cattle-horns, blown by *Hunding* and his tribe, come nearer and nearer. *Sigmund* leaves his sister-bride safely asleep and goes forth to meet his foe. The storm soon wakes *Sieglinde*; she hears the voices of the combatants, and presently catches glimpses of them in the lightning flashes. They encounter on the mountain peak. *Brynhildr* soars over *Sigmund*, covering him with her shield, but to her dismay *Wotan* appears and holds out his spear before *Hunding*. The magic sword breaks against that awful spear; *Sigmund* is slaughtered by his ruthless foe. The Valkyrie flees in terror, but does not forget to take with her the hapless *Sieglinde*, half-dead with horror. Then *Wotan* does a very mean and spiteful thing. Before pursuing *Brynhildr*, to chastise her disobedience, he stops to kill the unoffending *Hunding*—

Get hence, knave!
kneel before Fricka:
tell her how *Wotan's* spear
avenged his spouse's slight.
Go!—go!

(Before the contemptuous wave of his hand *Hunding* sinks dead to the floor.)

As he turns, with wrathful menaces, in pursuit of *Brynhildr* the act-drop falls.

(To be continued.)

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THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XI.—CHOPIN (continued from page 135).

HAVING definitely fixed upon Paris as his abode, Chopin soon became a figure in the society of that brilliant capital. This was not to be wondered at, if we may accept as truthful testimony the evidence of Liszt and Karasowski, who, of one mind on nothing else, are agreed as to the extraordinary personal charms of their common hero. Liszt says:—

"The ensemble of his person was harmonious, and called for no special commentary. His blue eye was more spiritual than dreamy; his bland smile never writhed into bitterness. The transparent delicacy of his complexion pleased the eye; his fair hair was soft and silky; his nose slightly aquiline; his bearing so distinguished, and his manners stamped with so much high breeding, that involuntarily he was always treated *en prince*. His gestures were many and graceful; the tone of his voice was veiled, often stifled; his stature was low, and his limbs slight. . . . His manners in society possessed that serenity of mood which distinguishes those whom no *ennui* annoys, because they expect no interest. He was generally gay; his caustic spirit caught the ridiculous rapidly and far below the surface at which it usually strikes the eye. He displayed a rich vein of drollery in pantomime. . . . His gaiety was so much the more piquant because he always restrained it within the limits of good taste, holding at a distance all that could wound the most fastidious delicacy."

Let us hear Karasowski on the same theme:—

"Like those rare and beautiful plants which can only flourish in a soft, genial climate, Frederic, with his exquisite culture and delicate sensibilities, could only play *con amore* when in the best society and among connoisseurs who knew how to appreciate all the niceties of his performance, which under such conditions had a truly magical charm. . . . But in the midst of a circle of beautiful women, surrounded by friendly and familiar faces, a new poetical life stirred within him; the look of melancholy, which so often overshadowed his face, yielded to an amiable and sympathetic smile; the earnest and beautiful expression of his features was wonderfully fascinating; his conversation sparkled with intelligence, and, unconsciously to himself, the influence of his fresh and harmless wit was indescribably felt by those around. When in a happy mood, his improvisation delighted and elevated the minds of his hearers, or, if he happened to be under the inspiration of *Comus*, awakened a sense of the purest and most innocent joy."

Such a man was exactly suited to such a society as that of Paris, and it is no wonder that a fellow-student was able to write of Chopin in 1833, and say: "He is now the *mode*, and the fashionable world will soon be wearing gloves *à la Chopin*." The Polish master's successes were, however, chiefly of a social character. Herz, Moscheles, Field, and the other favourite pianists of the day witnessed with mingled feelings, perhaps, the advent of the Sarmatian stranger, but there was really no danger to their supremacy. Chopin did not love the concert-room. He once said: "I am not fitted for concert-giving; the public intimidate me; their strange faces oppress me; their breath stifles me." This is a revelation of intense nervous susceptibility; but Liszt prefers to see in Chopin's abnegation of popular applause the veiling of an internal wound:—

"He was perfectly aware of his own superiority; perhaps it did not receive sufficient reverberation and echo from without to give him the tranquil assurance that he was perfectly appreciated. No doubt, in the absence of popular acclamation, he asked himself how far a chosen audience, through the enthusiasm of its applause, was able to replace the great public which he had relinquished. Few understood him—did those few understand him aright? A gnawing feeling of discontent, of which he himself scarcely comprehended the cause, secretly undermined him."

Turning from speculation to fact, it is recorded that Chopin gave a second concert in Paris, in 1834, and "failed to arouse the enthusiasm of the audience." His proud and sensitive nature took a long time to recover from the shock, and he gave himself more and more to teaching, and to performances in the refined society where alone the peculiar qualities of his genius could hope for appreciation.

In 1834 Chopin went with Ferdinand Hiller to Aix-la-Chapelle, for the purpose of attending the Musical Festival of the Lower Rhine, conducted by Mendelssohn. In his "Mendelssohn," Hiller tells how this expedition was conceived and carried out. Having been requested to translate the book and strengthen the score of Handel's "Deborah" for use on the occasion, and having duly acquitted himself of the task, Hiller was rewarded by an invitation to attend. Thereupon he says:—

"Chopin, with whom I was in daily and intimate intercourse, easily let himself be persuaded to go with me, and we were busy making our travelling plans when news arrived that the Festival was not to take place at Whitsuntide, though possibly later. We had hardly reconciled ourselves to postponing our journey, when we heard that after all permission had been granted for Whitsuntide. I hurried to Chopin with the news, but, with a melancholy smile, he answered that it was no longer in his power to go. The fact is that Chopin's purse was always open to assist his emigrant Polish countrymen; he had put aside the necessary means for the journey, but the journey having been postponed, forty-eight hours had proved quite sufficient to empty his cash-box. As I would not on any condition give up his company, he said, after much consideration, that he thought he could manage it, produced the MS. of his lovely E flat waltz, ran off to Pleyel's with it and came back with 500 francs. Who was happier than I?"

An incident of the Festival is worth reproducing. We find it in the book just quoted:—

"Schadow, always hospitable, asked us to come again in the evening, and we then found some of the most rising young painters there. The conversation soon became animated, and all would have been right if poor Chopin had not sat so silent and so little noticed. However, Mendelssohn and I knew that he would have his revenge, and were secretly rejoicing at the thought. At last the piano was opened; I began, Mendelssohn followed; then we asked Chopin to play, and rather doubtful looks were cast at him and us. But he had hardly played a few bars before everybody in the room, especially Schadow, was transfixed; nothing like it had ever been heard. They were all in the greatest delight and begged for more and more. Count Almariva had dropped his disguise and everybody was dumb."

Mendelssohn's opinion of Chopin at this time is expressed in a letter to his mother, and well known, but may be given here for the sake of completeness:—

" . . . Chopin is now one of the first pianists; he

* "Life of Chopin," p. 122. † Karasowski, vol. ii., p. 247.
‡ "Life of Chopin," p. 39.

* "Mendelssohn: Letters and Recollections," p. 37.
† Ibid., p. 40.

produces as many novelties on the piano as Paganini on the violin, and marvels that one would not have thought possible. Hiller, too, is an excellent player, with plenty of force and fancy. But both of them aim rather at Parisian sensationalism, and too often disregard time, repose, and true musical feeling. I, perhaps, incline to the opposite extreme, and so we supplied each other's deficiencies, and all three, I believe, learnt something from one another. About me there was a dash of the schoolmaster, about them the *soupeon* of a *miriflore* or an *incroyable*."

In connection with the foregoing extract may appropriately be given one from a letter addressed, in 1835, by Mendelssohn to his sister Fanny, who had somewhat disparaged Chopin's ability as a virtuoso:—

"There is something so thoroughly original and masterly about his pianoforte-playing that he may be called a truly perfect virtuoso; and, as I love perfection in any form, I spent a most agreeable day, although a very different one from that with you at Hensel's. I was very glad to be once more with a thorough musician, not with those half-virtuosi and half-classicists who would like to unite in music 'les honneurs de la vertu et les plaisirs du vice,' but with one who has a clearly defined aim; and although this may be wide as the poles asunder from mine, I can get on with such a person capitally, but not with those half-and-half people."

In 1835 Chopin met his parents at Carlsbad, after a separation of five years, and did so for the last time. A presentiment of this seems to have affected father, mother, and son alike, their parting being of the most tender and painful description. The sadness of this episode in the master's life was, however, soon relieved by joy, in its way even more intense—joy which turned out a delusion and a mocking, but seemed very real and true at the time. His old love, Constantia Gladkowska, had asserted the fickleness with which, in love matters, her sex is credited. She married another man, and deeply wounded the sensitive heart of her worshipping Frederic. In time, however, Frederic got over it, and was free to look about for another idol. Such he found in Maria Wodzinski, to whom he became formally engaged at Marienbad in 1836. In the recently published work, "The Mendelssohn Family," we find a reference to Chopin during his stay at Marienbad, whither Fanny Hensel also had gone. Mendelssohn's sister tells how ardently she and her friends desired to hear Chopin play, and how annoying it was to find him so wrapped up in a Polish countess that his attention could be secured for no one else. One day, however, the Hensel party called, on the strength of their Mendelssohn connection, and found Chopin at home. But he was not to be "drawn." With many excuses, the virtuoso kept his pianoforte shut up, and the visitors retired discomfited. From Marienbad Chopin went to Dresden and Leipzig, all the time revolving in his mind projects for spending a blessed life with the beautiful and amiable woman he had chosen. His idea was to settle near Warsaw and establish schools for the people; which notion, by the way, shows how utterly unpractical he had become under the influence of "love's young dream." But alas for the vanity of all human things! Not long after Chopin had returned to Paris, Maria Wodzinski followed the example of Constantia Gladkowska, and married another. Here was aggravation enough, one might suppose, to turn Chopin into a woman-hater. The sequel, however, tells a different story, since it is concerned with the connection between the Polish musician and Madame Dudevant (George Sand).

We read in Karasowski's biography "the circum-

stances under which Chopin and Madame Sand first met. On the evening of a wretched, rainy day, Chopin attended the *salon* of the Countess C—.

"As he walked up the carpeted steps, Chopin imagined himself followed by a shadow exhaling an odour of violets; he had a feeling that he was in the presence of something strange and wonderful, and felt almost inclined to turn back; then, laughing at his superstitiousness, he sprang lightly up the remaining steps and entered the room."

After a time, when only the Countess's intimate friends remained, Chopin went to the piano and improvised.

"When he had finished he looked up and saw a simply dressed lady leaning on the instrument and looking at him with passionate eyes as if she would read his soul. Chopin felt himself blushing under her fascinating gaze; she smiled slightly, and when he retired behind a group of camellias he heard the rustling of a silk dress and perceived the odour of violets. The lady who had looked at him so inquiringly was approaching with Liszt. In a deep, musical voice she said a few words about his playing, and then spoke about the subject of his improvisation. Frederic felt moved and flattered. . . . That night, when he returned home, the pleasing words were still ringing in his ears, the flashing glance was still dazzling his eyes."

In such manner began the intimacy between these two remarkable persons—an intimacy about which, as regards its effect upon Chopin, different views have been expressed. We do not propose to discuss the question, preferring rather to let Madame Sand speak as far as the story of their *liaison* belongs to Chopin's biography. In the fourth volume of her "Histoire de ma Vie," the famous authoress thus introduces the subject:—

"There is another being, not less beautiful and pure in its essence, not less sick and troubled in the world, which I recall with as much placidity in my communion with the dead, and as I wait for that better world where we ought to recognise all in a light more pure and divine than that of earth."

Madame Sand then goes on to tell how, in 1838, she resolved to visit Majorca, for the sake of her son Maurice, who was in weak health. On hearing this, Chopin desired to go also, hoping to be cured of a complaint which was believed to be consumption. Not he alone, but his doctor and his friends, urged Madame Sand to take him as a companion, and at last she consented.

"I was wrong, as the fact proved, to yield to their hope and my solicitude. It was surely enough for me to go abroad alone, with two children, one of them ill, the other in the exuberance of health and turbulence, without taking also trouble of heart and a physician's responsibility. . . . I begged Chopin seriously to estimate his moral forces, since for several years he had never faced without affright the idea of leaving Paris, his doctor, and his piano. He was a man whose habits were imperious, and any change, no matter how little, was a terrible event in his life."

In due time the party arrived at Majorca, and, after some trouble with the ignorant and inhospitable people, took up their abode in the still habitable rooms of a partly ruined and abandoned monastery. The place suited Madame Sand and her children:—

"I gave the children their lessons in the morning; they ran about all the rest of the day, while I worked; in the evening we played together in the cloisters by moonlight, or read together in the cells. Our life would have been very agreeable in that romantic

* Karasowski, vol. ii., p. 258 *et seq.*

* "Histoire de ma Vie," vol. iv., p. 435 *et seq.*

solitude, despite the wildness of the country and the character of the people, if the sad spectacle of our companion's sufferings and certain periods of serious meanness about his life had not forcibly taken away the pleasure and advantage of the trip."

Poor Chopin was naturally out of his element in this wild solitude—he, the darling of Parisian salons, the atmosphere of which seemed to him the breath of life. He became morbid, and a prey to all sorts of excited fancies:—

"Bearing his pain with plenty of courage, he could not vanquish the restlessness of his imagination. The cloister, even when he was in health, was for him full of terrors and phantoms. . . . On returning from my nocturnal explorations amid the ruins, with my children, I found him sitting at the piano, pale, with haggard eyes, and with hair almost standing on end. It was some time before he could recognise us. Then he forced a smile and began to play some sublime things which he had just composed, or rather, terrible and distracting ideas which had come to him, against his will, in that hour of solitude, sadness, and fright. It was there that he wrote the most beautiful of those short pages modestly called Preludes. They are masterpieces."

Chopin soon felt a horror of Majorca and its ruined monastery. He would have run away from it, but at the time was too feeble, and at another contrary winds kept the passage-vessels weather-bound. Meanwhile Madame Sand's life was not the happiest conceivable:—

"Our stay at the Chartreuse of Valdomosa was an agony for him and a torment for me. Sweet, playful, charming in society, Chopin sick among his intimates was distracting. No soul was more noble, more delicate, more disinterested, no connection more faithful and loyal, no spirit more radiant in its gaiety, no intelligence more serious or more complete in its domain; but, alas! on the other hand, his humour was more variable, no imagination more gloomy and delirious, no susceptibility more difficult to avoid irritating, no nature more impossible to satisfy. And to him this was in no sense his fault, but that of his malady. His spirit was flayed alive: the fold of a roseleaf, the shadow of a fly, made it bleed. Save myself and children, everything under the sky of Spain was to him revolting."

When at last able to leave the island, Chopin began to mend. His ailment was pronounced rather an affection of the larynx than of the lungs; and, after a short stay at Marseilles and Genoa with Madame Sand, he returned to his beloved Paris a different man. Soon after this, Chopin proposed taking up his residence altogether with the companion of his Majorca trip, and the lady's autobiography allows us to see how she debated the matter in her own mind:—

"I should not have hesitated to say 'No,' if I had been known for how short a time a retired life and the solemnity of the country suited his moral and physical health. I still attributed his horror of Majorca to feverish excitement and the particular character of that residence. Nohant offered better conditions—a retreat less austere, sympathetic surroundings, and resources in case of sickness."

Madame Sand appears to have had no difficulty in reasoning herself into a belief that Chopin might share her country house with advantage. Yet she declared herself free from the dominion of passion. Like Rousseau's Madame Warrens, she tried to take a maternal and sick-nurse view of the relations between herself and Chopin:—

"I was not deceived by passion. I had for the artist a kind of maternal adoration, very keen, very

real, but which could not for an instant contend against inner love, the only chaste sentiment which can be passionate."

Then comes a remarkable proof of the subtlety with which the human mind can argue in the direction it really desires to go:—

"I was still young enough to have perhaps to struggle with love, with passion properly so called. That eventuality of my age, of my situation, and of the destiny of female artists, above all, when they have a horror of passing distractions, frightened me much, and, resolved never to submit to an influence which might draw me from my children, I saw a less danger, though still possible, in the tender friendship with which Chopin had inspired me. After reflection this danger disappeared from view, and took even an opposite character—that of a preservative against emotions which I was determined no more to know. Another duty added to my life, already so fatiguing, offered a greater chance for the austerity towards which I was attracted by a kind of religious enthusiasm."

Influenced by the considerations thus stated, Madame Sand permitted Chopin to reside under her roof even in Paris, where she occupied a kind of double garden-house, one part of which was used by herself and children, the other being given up to the musician for the reception of his pupils and friends. Thence they removed to the Square d'Orleans, going to Nohant every summer for three or four months, much to the disgust of Chopin, who could never be happy for more than a fortnight out of the gay city. Madame Sand says of him *à propos*:—

"He was the man of the world *par excellence*; not of the world official or comprehensive, but of the world intimate—of the *salons* of twenty persons, of the hour when the crowd has gone away, and when the select few gather round the artist to draw from him by amiable impotency his purest inspiration. It was then only that he showed all his genius and talents."

On another subject Madame Sand will certainly be accepted as a sufficient witness:—

"Chopin was not born exclusive in his affections. . . . His soul, impressionable to all beauty, to all grace, and to every smile, responded with marvellous facility and spontaneity. It is true that he recovered himself in the same way; an awkward word, an equivocal smile, disenchanted him at once. He would passionately love three women the same evening, and go away alone, thinking of none of them, but leaving each convinced that she had exclusively charmed him."

In illustration of the point here insisted upon, Madame Sand tells a story which she had from Chopin himself:—

"He was violently smitten with the granddaughter of a famous master, and thought of demanding her hand, at the same time that he cherished the idea of another love-match in Poland, his loyalty being engaged to neither, but his mobile soul floating from passion to passion. The young Parisian lady received him well, and all promised for the best, when one day he entered her house with another musician more celebrated than himself. She offered a chair to this gentleman before doing so to Chopin. He never saw her again, and forgot her out of hand. It was not that his soul was weak or cold. Far from that, he was ardent and devoted, but not exclusively or continually towards this or that person. He would yield himself to five or six affections, which struggled together in him, each in turn coming uppermost."

With what seems to be a personal reference, Madame Sand adds:—

"It was, therefore, at once sweet and cruel to be the object of his devotion, for he took account with usury of the least ray of light, and overwhelmed you with his disenchantment at the passage of the faintest shadow."

The accomplished writer hastens to say, however, that she herself never suffered from the butterfly nature of the master's affections:—

"Chopin accorded to me, and I can say honoured me with, a species of friendship which was exceptional in his life. He was always the same to me. He had, without doubt, few illusions concerning me, although he never made me descend in his esteem. Hence it was that our harmony endured so long. A stranger to my studies, to my researches, and consequently to my convictions, shut up as he was in the Catholic dogma, he said of me, like Mère Alicia in the last days of her life, 'Bah! bah! I am very sure she loves God.' We never, therefore, addressed to each other a mutual reproach except on one occasion, which was, alas! the first and last time. An affection so elevated ought to break, and not wear itself out in unworthy bickerings."

Break it did, but the story is too long for telling now.

(To be continued.)

A ROYAL COLLEGE OF MUSIC.

THE importance of the meeting at St. James's Palace for the realisation of the National Conservatoire scheme, and in a wider sense for the development of English music, can scarcely be overrated. Its good results have already become apparent in the shape of a large subscription list; and it has been followed up by other meetings at the Mansion House and at Marlborough House, appealing to various sections of intended supporters. The assembly was in more than one sense of a truly representative character. Statesmen and dignitaries of the church, and literary men, and painters, and the *élite* of the musical profession were here gathered together to promote the interests of an art the humanising and refining influence of which even those were fain to acknowledge who, as the Archbishop of Canterbury humorously confessed of himself, have to accept the charms of music on the authority of others, or who, like Lord Rosebery, enjoy those charms without any pretence to technical knowledge. The addresses delivered before such an assembly cannot but find an echo in all circles of society throughout the country. The proposed National Conservatoire, which had hitherto been little more than an airy nothing, has now found a local habitation in all the towns and villages of Great Britain, from the City of London, whose generous support was promised by the Lord Mayor, to the smallest hamlet, where the practice of the local choir will be stimulated by the hope of sending a scholar to the great music-school in the metropolis. That the moral support thus generally secured will in many cases take the practical form of pecuniary contributions is not a matter of doubt, and there is every reason to hope that the sum already subscribed—small though it may appear in proportion to the large total required—will have the proverbial power of money to attract more. Neither should the significance of Mr. Gladstone and Sir Stafford Northcote appearing among the supporters of the Prince of Wales on the platform be underrated. The question of Government aid in connection with the new scheme is as yet a somewhat remote contingency. Beyond a passing reference in the address of the Prince of Wales it was not alluded to by the speakers, and the official duties of the two illustrious

statesmen were limited to the agreeable and unpromising task of proposing and seconding a vote of thanks to the royal Chairman. At the same time, it is difficult to believe that the Prime Minister and the leader of the Opposition would have sacrificed their valuable time for the purpose merely of proving the ancient axiom that music hath charms to soothe the savage breasts even of rival politicians. The impression of the meeting was evidently a different one, as was sufficiently shown by the rapturous applause awarded without any difference of party feeling to both Mr. Gladstone and Sir Stafford Northcote. It seemed to imply the confidence that the Government—whether Liberal or Conservative—would not be disinclined eventually to give its active support to the National Conservatoire, provided always that the contributions obtained from the public show sufficient general interest to warrant such a course; and this impression, even should it be an impression only, will no doubt act as a powerful stimulant to individual liberality, each contribution thus serving in a twofold manner to secure the desired aim.

Supposing the financial prospects of the Royal College to be established on a satisfactory basis, its final and permanent success must still remain a matter of doubt and anxious care. The aims of the new institution will be so vast, its functions so manifold, that only from the most perfect system and from the most harmonious co-operation of the various members can satisfactory results be expected. In the first instance we are to have a model school in which the flower of English musical talent, represented by the 100 "foundation" scholars, is to be educated and partly maintained free from expense. The danger of adding to these, paying pupils, will be to some extent obviated by the method of submitting the latter to exactly the same rules of study and the same test of efficiency as the former. Their number, we think, should also be limited, and would be limited by making that test sufficiently difficult; and the professor should in no case derive any immediate pecuniary advantages from their fees, so that even the suspicion of the fostering of mediocrity for the sake of money could not be raised by the enemies of the College. The commercial spirit, so fatal to the artistic spirit of other institutions, should be kept at a distance alike from teachers and taught. The legitimate benefit which the College as a corporate body would derive from such payments, and which would enable it to augment the number of free scholars and to grant liberal salaries to the professors, is, of course, a different matter. But here also the advance of the art should always remain the supreme consideration. It would be more creditable to the National Conservatoire to turn out one perfect singer or great composer than to drill a number of more or less gifted pupils to a certain dead level of moderate artistic competence. A school cannot create genius, but it can discover genius, and foster it with the tender care it requires; it can also infuse serious love of art even into those to whom nature has denied the highest degree of creative power; it can, in fact, and should, to use a military term, prepare for the battle of art against vulgarity the great commander of men, and at the same time provide him with a staff of congenial and talented fellow-workers.

It is only by keeping this high mission in constant view that the new College will be able to accomplish a second task assigned to it—that of establishing a standard of taste and style by which the musical achievements of the country could be measured so as to make grave aberrations from the line of beauty apparent to every one. In no art is an academy of

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taste, in the highest sense of the word, more urgently required than in that of music, the nature of which is form without subject, and therefore requires a subtler and stricter canon of æsthetic laws than either poetry or painting to guard it from the inroads of license and pretentious ignorance. The value of the degrees and other musical honours which the new College very properly proposes to confer will in equal measure depend upon the confidence which musicians and the public will be able to place in its artistic tendencies and achievements. In its further task of developing the love of good music among the masses the way of the Royal College has been prepared by many individual efforts. Both in the churches of all denominations and in the family circle enormous steps in advance have been made in the last half-century. The great merits of Mr. John Hullah—whose method of class-teaching, commenced forty years ago, marked the initiative in this direction—were dwelt upon by Mr. Gladstone. The excellent results of the so-called "Tonic Sol-fa" system in teaching beginners to sing at sight should also be mentioned in this connection, whatever may be thought of the abstract merits and the convenience of a separate system of notation. Novello's cheap editions of the Oratorios, followed by numerous similar reissues of classical masterpieces, at the same time have tended to supply the growing popular taste with proper materials. It is owing chiefly to this circumstance that this country more than any other can boast of choral societies and similar musical associations in almost every village. But for the part-songs, glees, madrigals, and choruses from the works of the classical masters issued by the house of Novello for the last half-century these societies would have been what workmen are without their tools. It need not be added how much Mr. Chappell's Popular Concerts, and other musical and operatic performances at reasonable prices, have effected in spreading the love of high-class art among the masses of the English people. Much, however, remains to be done here also for a central organisation which should endeavour to guide, never to force or impede, the current of popular taste.

Another and a most important point, somewhat neglected in the Manchester speeches, was on this occasion duly emphasised by the Duke of Edinburgh. In no branch of music has a more rapid and more thorough-going development been observed of late years than in the dramatic one, which, in all probability, will for some time continue to engross the attention of amateurs and creative musicians; in no branch, also, have English composers and singers been more signally wanting. Apart from Mr. Sullivan's charming operettas, and Mr. Villiers Stanford's "Veiled Prophet," successfully produced at Hanover, it would be difficult to point to a single English work of recent growth which shows a sign of dramatic instinct; and the dearth of competent executants is equal to that of producers. "Only recently I have been informed," the Duke of Edinburgh remarked, "by those best versed in the subject, that the fault of our English dramatic singers is that the hard necessity of earning their bread compels them to appear on the stage with immature faculties and without adequate training"; and Mr. Carl Rosa, for a number of years past the sole supporter of English Opera, could no doubt supplement these remarks by many an instance of the difficulties he has met with in recruiting even his rank and file from national sources, to say nothing of "stars," or even moderately successful singers. The reason is as simple as the result is deplorable. English singers, like English conductors, are compelled to go through their training in public instead of at school; they have to take

their audiences into their secrets, and nothing is more difficult to efface than the impression of inexperience and comparative incompetence thus created. Hence the enormous disadvantage in which English singers are placed in comparison with foreign artists, who come to us fortified by all the assurance and *disinvoltura* of manner which familiarity with the stage, combined with a thorough previous training, alone can give. If the Royal College were able to cure this defect by attracting—to use again the Duke of Edinburgh's words—"those whose ability deserves the advantages which it offers, and by retaining them there till they have completed their education," it would, by that fact alone, deserve the support of all lovers of serious art.

It remains to add a few words with regard to a point which, although not mentioned at the St. James's Palace meeting, has since gained some not altogether desirable prominence. It appears that the large provincial towns have shown some reluctance to support a scheme which would not immediately redound to their own advantage, or even, as some people put it, attract provincial talent from its home to the great metropolitan centre. The best answer to such narrow-minded local patriotism was given by the Duke of Connaught at an influential meeting convened by the Lord Mayor at the Mansion House on the 21st ult: "We desire," his Royal Highness remarked, "to create an institute in London which is to be a source or reservoir from which music may circulate throughout the whole body of the empire. We select London naturally as the only place in which the best tuition, the best concerts, the best opportunities for display can be found; but we desire and intend that the young musician who comes from Manchester or Birmingham, from Scotland or Wales, from Canada—nay, as we hope, even from Australia—to London to be freely educated, will return to his early home and take thither the fruits of his London training, with a power and an inclination to instruct and benefit those around him." In this, as in most other respects, the French system should serve as a model. There are in Marseilles, Lyons, Toulouse, and other great provincial towns, so-called *Succursales* of the Paris Conservatoire; and there is no reason why similar branch institutes should not be founded at Liverpool, Manchester, or Birmingham. To establish the central institution at any of these places would be simply absurd.

The task of the proposed College of Music, which we have endeavoured to sketch in accordance with the official programme, is, it will be seen, as comprehensive as it is difficult. At the same time, the desirability of the scheme is so obvious, and so much has already been achieved by the tact and the energy of its illustrious promoters, that final success need not be despaired of. Of the means by which it is proposed to secure that success it would be premature to speak; we shall, no doubt, have frequent occasion to return to the subject when the details have been published. All that is at present officially known of the administration of the proposed College is comprised in the one sentence of the Prince of Wales's speech: "The governing body consists of a Council, intrusted with the function of making by-laws for the regulation of the College, and of an Executive Committee charged with the details of the administration." This momentous sentence opens a vista of fair possibilities on the one hand, and on the other a chain of "rocks ahead" at which even the boldest pilot might stand aghast. All depends upon the discovery of such a pilot, willing and able to find a channel for the good ship through breakers and shoals. To speak without metaphor, what is most

needed for the new College is a Principal endowed with the rare combination of gifts, both practical and artistic, which would give him sufficient authority to smooth down and, if necessary, to overrule such differences of opinion and disputes of privilege as are apt to spring up between and within governing bodies and executive committees. The success of the two most prominent music-schools on the Continent shows the enormous importance of individual initiative. The Conservatoire of Paris was virtually the creation of Cherubini; the Conservatorium of Leipzig literally that of Mendelssohn. We have not among us a Cherubini or a Mendelssohn. But a man combining business tact and social influence with a genuine love and a thorough knowledge of music would probably serve the purpose as well. It is pleasant to think that such a man has been found in the person of Mr. George Grove.

THE SCOTTISH MUSICAL SOCIETY.

It is said that great inventions or new ideas are never due to a single mind. They float as it were in the air, and genius does little more than formulate and express boldly what has been, more or less unconsciously, in every one's mind. Judged by this principle, the idea of a National Conservatoire in England is most emphatically what the Germans call "Zeitgemäss." The bold initiative of the Prince of Wales has already found an echo in many places, and every one seems to feel that the illustrious speakers, at St. James's Palace and elsewhere, did but express what he or she had thought for a long time. Of this fact the meeting of the Scottish Musical Society, to which we refer in another column, is a curious illustration. Hitherto our countrymen over the border have been very well satisfied with such musical entertainments as were periodically offered to them by travelling artists and migratory orchestras hailing mostly from the south. That the sense of music exists in their composition, albeit in a dormant state, is sufficiently proved by the beautiful songs that have sprung from the people—the songs against which the fanatical section of the Kirk has vainly thundered, to which Burns has wedded his immortal words, and which to the present day have withstood the baneful influences of the music-hall and the street-organ, fatal to English folk-song. But this innate gift of the Scotch people has hitherto found little encouragement amongst the upper classes. It is simply disgraceful that such places as Edinburgh and Glasgow are without a permanent orchestra, to say nothing of a permanent opera of their own; and the desire of the meeting at Edinburgh that there should be such a permanent orchestra in Scotland, is rather below than above the mark of what is really required and will no doubt be accomplished in good time. Neither is it at all unreasonable for Scotchmen to wish for a Scottish Academy of Music just as there is a Scottish Academy of Painting. The spirit in which this question was treated by Lord Reay cannot be commended sufficiently. He fully acknowledged the paramount importance of the great National School in London, a scholarship in which he held out as the cynosure of their aspirations to his young countrymen. But the central institution, to be really fruitful, should, as we point out elsewhere, have its branches in the great provincial towns; and for such a purpose Edinburgh and Glasgow would, to say the least, be as well fitted as Manchester or Liverpool. Local patriotism of the narrow-minded type should of course be avoided in this as in all other artistic matters. Music is by its very nature an international concern;

and it would, for example, be absurd to require that all the members of the proposed Scottish orchestra must have been born north of the Tweed, or that the student of the Edinburgh Academy should have to play on the bagpipes as a *sine quâ non*. On the other hand, the genuine songs of the north should most undoubtedly form a prominent subject of study; and many a rising composer might find in them a source of inspiration, as Mr. A. C. Mackenzie has proved in his "Burns" Symphony. Whether the promoters of the Scottish Musical Society look upon this task in a sufficiently large-minded spirit, whether they are likely to employ the right means for their purpose, whether, for instance, they have acted wisely in excluding professional musicians from their preliminary debates—all these are questions which we are not prepared to decide. They must be left to the discussion of the local press, the comments of which unfortunately tend to prove that in Scotland as elsewhere music and harmony are not always synonymous terms.

ALTHOUGH perfect freedom is one of the boasts of an Englishman, we cannot but think that society demands he should only exercise that right when it does not interfere with the convenience of the majority. Acting upon this principle, we have lately taken the liberty of slightly educating our audiences in this country; and, to their credit be it said, they have generally received these little reminders of their duty with the utmost good feeling. Concert-goers have been informed that the doors of the room will be closed when the music commences; and at the opera the recalls and bouquet-giving are now generally limited to the necessary interval between the acts. A letter from a correspondent in our last number, however, who complains that he could not hear a favourite passage in a work performed at the Albert Hall because it was completely drowned by the applause bestowed upon a vocal solo which preceded it, shows that our audiences have yet much to learn; and a recent occurrence at a concert emboldens us to say a few words on our own account. It appears that because some delay occurred before one of the vocalists appeared, the Conductor turned round and told the already impatient auditors that they "were again suffering because of an artist who would not attend rehearsal." He then asked for the "sympathy" of the audience; and when at length the singer came, hisses broke forth, he was refused even a hearing, and very properly left the platform, and, immediately afterwards, the building. Now we contend that those who expect to hear an artist have a right to express dissatisfaction when he does not appear and no explanation is offered for his absence; but in this case the vocalist was there and ready to sing what was set down for him. Why, then, should the Conductor take the audience into his confidence, and thus prevent him from defending himself, either by speaking or singing? If this custom is allowed to grow, we may some day have a lessee, when his *prima donna* keeps the stage waiting, telling us that she has "shown temper" in the green-room, and asking for the "sympathy" of the public.

THERE is a game often played at juvenile assemblies in which a short story is whispered to one individual, who in turn confides it to another; and the point of the joke is to listen to the version of the tale after it has travelled through the entire group of performers. We cannot but think that much of the news we read, especially in foreign journals, respecting the eminent artists either resident in the metropolis, or who are constantly our visitors, must pass through some such process as this before it is printed; for as we can scarcely imagine that the information is positively

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invented by those who write it, we can only conclude that, startling as a paragraph may appear to those acquainted with the facts, it is originally founded upon some very harmless little remark, the tenor of which bears but a faint resemblance to the important shape it eventually assumes. Although it is well known that we have constant misrepresentations of English life and manners in French literature, it appears to us that we read more unreliable news of our country in the American journals than in any others which come before us. We have on former occasions cited some specimens of this reckless paragraph-making on the other side of the Atlantic, and now beg to add two recently published: "Santley, the eminent basso, has retired and taken to the Church. He wears a broad-brimmed hat, a long coat, and a choker collar, and teaches in a London Sunday-school." The next is, if possible, still more absurd: "Sir Michael Costa, the English musician, is eighty-four, and talks of remarrying." We should be sorry to interfere with the reflections of our readers upon these items of news by any remarks of our own.

Our readers know how earnestly we have always advocated the recognition of music amongst the fine arts, and that, as an admission of this truth from a high authority, we gave as much prominence as our limited space would permit to the excellent speeches of the President of the Royal Academy of Arts, when on some recent occasions he ranked music as equal—if not in some cases superior—to painting. Sir Frederick Leighton is indeed a man of such wide sympathies that, although devoting his life to one art, he cannot but feel its affinity with others; and musicians, whether creative or executive, owe him a deep sense of gratitude for championing the cause to which they have devoted their lives whenever and wherever the opportunity has offered. In England, indeed, such liberal views are well-timed; for it is impossible that musical artists can take the rank to which they are entitled until the art which they follow is elevated to a higher place than it has hitherto enjoyed. To prove that continental cities are setting us a lesson, let us cite an instance which has lately occurred. It appears that in English newspapers, under the heading "Berlin High School for Music," it has been asserted that Herr Taubert has been elected director of this Conservatoire; but the journal called *Musical Education* corrects this statement by informing us that "the post to which Herr Taubert has been appointed is President of the Royal Academy of Arts, of which the High School for Music forms one division." Although the paragraph also tells us "this is the first time that a musician has been elected to the presidency," we may be assured of the fact that Berlin accepts Herr Taubert as something more than a mere professor of his art, and feel justified in looking forward to the day when in England a High School for Music and a Royal Academy of Arts shall cease to be two distinct institutions.

ONE very decided proof of the advance of music is that the majority of cheap entertainments organised by the influential residents of country towns for the poorer classes, have gradually changed from Readings interspersed with Music, to Music interspersed with Readings. Every credit is due to those who promote these concerts; yet we cannot but think that little will be done to elevate the taste of the persons for whom they are designed whilst the pieces chosen are rather for the gratification of those who perform them than for those who listen. There can be little doubt that what we may call "local influence"—not to use a harsher term—so powerfully affects the character

of the fare provided that, instead of being carefully selected, the programmes are usually thrown together merely to display the talent (or perhaps the want of it) of those who insist upon taking part in the proceedings. A singer who can "go very high," another who can "go very low"; a violin-player who fancies he can master a solo; a young gentleman who believes that he can sing a comic song, must all be heard, or they will withdraw their patronage from the concerts; and it is a serious matter to offend such persons. All this must be reformed before the music can exercise any beneficial effect upon the working-classes. It is said that as a rule the people do not care about hearing sterling works in these country parts, and that they are very fond of a "comic song"; but from recent experience we can affirm that nothing attracts so much as cultivated singing and good compositions. Is it not, then, somewhat underrating the intelligence of an audience to perform Bellini's duet "Deh con te" as an instrumental quartet, and to sing the comic effusion "You get more like your dad every day," both which items are in programmes now before us?

THE ROYAL COLLEGE OF MUSIC.

THE movement inaugurated by his Royal Highness the Prince of Wales to found a Royal College of Music is meeting with most satisfactory support. In addition to the subscriptions promised by the London Corporation and City Companies, over £50,000 has been given, so that the first £100,000 of the original sum of £300,000 required for the undertaking has been practically secured. In the course of the present and next month meetings are to be held in most of the large provincial towns in order to more specifically point out the character of the work the new institution will undertake. We subjoin a list of subscriptions already promised:—

Her Majesty the Queen, £500; H.R.H. the Prince of Wales, K.G., £250; H.R.H. the Duke of Edinburgh, K.G., £250; H.R.H. the Duke of Connaught, K.G., £100; H.R.H. the Duke of Albany, K.G., £100; H.R.H. the Duke of Cambridge, K.G., £100; H.R.H. the Princess Louise, £32 10s.; Her Majesty's Commissioners of 1851, £500 per annum, representing, at twenty-five years' purchase, £12,500; Mr. Freaake's Building, presented to H.R.H. the Prince of Wales, by Mr. Freaake; Mercers' Company (in five years) £2,500; Sir Erasmus Wilson (the Wilson Scholarship) £2,500; the Goldsmiths' Company, £2,000; Sir Richard Wallace, Bart., M.P., Mr. S. Morley, M.P., Messrs. Robert Cocks & Co., Messrs. Collard & Collard, Messrs. S. & P. Erard, Messrs. David Sassoon & Co., the Clothworkers' Company (in five years), Sir Samuel Wilson (in two years), Sir Thomas Brassey, M.P. (in five years), Mr. W. Gilstrap, each £1,000; Sir Edward Scott, Bart., £600; the Gilchrist Trust (in two years), the Duke of Westminster, K.G., Mr. J. J. Colman, M.P. for Norwich, Mr. Jeremiah Colman, of Carshalton Park, Mr. Pfeiffer, Sir Donald Currie, M.P., Mr. Thomas Chappell, Mr. Howard Morley, Mr. Charles Morley, Messrs. Boosey & Co., Messrs. Novello, Ewer & Co., Sir Daniel Cooper, Bart., Lord Overstone, Lieut.-Col. Sir R. J. Loyd-Lindsay, M.P., the Duke of Bedford, K.G., Messrs. N. M. Rothschild & Sons, Earl of Dudley (in two years), Mr. Wm. Cunliffe Brooks, M.P., Messrs. Baring Bros. & Co., the Grocers' Company, each £500; the Earl Spencer, K.G. (in three years), Baron Ferdinand Rothschild, Baron de Stern, each £300; Mr. Warren De La Rue, Messrs. Marshall & Snelgrove, Mr. H. F. Tiarks, each £250; Mr. Mackenzie, of Kintail, Messrs. Elkington & Co., Anonymous, to H.R.H. the Duke of Edinburgh, each £210; the Earl of Derby (in two years), Mr. Edward L. Lawson, Mr. E. Homan, Messrs. C. de Murrietta and Co., Messrs. Anthony Gibbs and Sons, each £200; the Duke of Portland, £150; the Right Hon. the Lord Mayor, Mr. William Tarn, Messrs. J. & J. Hopkinson, Mr. C. Lucas, Mr. T. Lucas, Messrs. Cassell, Petter, Galpin & Co., Mr. W. H. Crake, Sir George H. Chambers, Messrs. Seligman Bros., Mr. Alderman Cotton, M.P., Sir Henry James, Q.C., M.P.

Sir Farrer Herschell, Q.C., M.P., Lord Calthorpe, each £105; the Marquis of Hartington, Mr. Alfred de Rothschild, Mr. Leopold de Rothschild, Lord Penrhyn, Mr. C. Wilson, M.P., Rev. E. R. Jodrell, Sir Erasmus Wilson, Messrs. Schott & Co., Messrs. Forsyth Bros., Mr. F. G. Dalgety, Mr. John Pender, M.P., Sir Frederick Bramwell, Mr. and Madame Otto Goldschmidt, Right Hon. G. J. Goschen, M.P., Messrs. Holland and Sons, Messrs. H. Poole and Co., Earl Granville, K.G. (in two years), Mr. Edward Cazalet, the Marquis of Salisbury, K.G., Mr. Frederick Lehmann, the Duke of Sutherland, K.G., the Earl of Rosebery, the Earl of Fife, K.T., the Earl of Lathom, Mr. John Walter, M.P., Sir Frederick Leighton, P.R.A., Mr. J. E. Millais, R.A., Mr. John Fowler, Mr. Arthur Chappell, the Viscountess Ossington, Messrs. Ashdown and Parry, Messrs. Metzler and Co., Mr. Joseph Williams, Messrs. Steinway and Sons (London branch), Mr. Carl Rosa, Right Hon. W. H. Smith, M.P., Mr. George Godwin, Lord Alington, Mr. Octavius E. Coope, M.P., Mr. Edward C. Baring, Mr. Palgrave Simpson, Mr. A. L. Elder, Mr. Alderman W. McArthur, M.P., Messrs. Macmillan and Co., Mr. Henry Oppenheim, Mr. W. Cater Price, each £100; Messrs. Enoch and Sons (in three years), £63; Messrs. Mitchell, Mr. Henry Leslie (in five years), Messrs. Hunt and Roskell, Messrs. Wertheimer, Mr. Barclay Field, Louisa Lady Goldsmid, Mr. B. Williams, Mr. Alfred Hays, each £52 10s.; Sir John Kelk, Bart., Major James Ranken, M.P., Mr. Hugh Jamieson, the Earl of Selkirk, Dr. C. W. Siemens, Mr. J. Barnby, Mr. W. Debenham, Sir Thomas Gladstone, Bart., the Marquis of Londonderry, K.P., Mr. E. N. Buxton, Messrs. Stanley Lucas, Weber, and Co. (in five years), Mr. C. Jeffreys, Mr. S. G. Holland, Mr. C. Ferdinand Rodewald, Sir John Rose, Bart., Sir Thomas Bazley, Mr. W. Burdett-Coutts, Mr. Christopher Sykes, M.P., Mr. John Thompson, the Right Hon. the Speaker, G.C.B., Mr. James Abernethy, Mr. F. T. Sargood, Mr. Donald Larnach, Mr. Alma Tadema, R.A., the Archbishop of Canterbury, Lady Matheson, Mr. S. Joshua, Messrs. H. Doulton and Co., Messrs. R. and S. Garrard and Co., Right Hon. W. E. Gladstone, M.P., Sir H. A. Hunt, C.B., Mr. Albert Visetti, Anonymous, sent to H.R.H. the Prince of Wales, the Right Hon. A. J. Mundella, M.P., Sir Michael Costa, Mr. Robert Thornton, Mr. F. S. Ellis, Mr. James Spicer, Mr. John Kemp Welch, the Earl of Strathmore, Mr. James Sidebottom, Mr. Phillips, Mr. Henry Burnley Heath, Baron Heath, each £50.

Promises of support have also been received from the following: Messrs. Pleyel, Wolff and Co., Mr. F. Davies, Mr. Edward Conder, Messrs. M. Feetham and Co., Mr. Joseph, Mr. A. J. Balfour, M.P., Mr. Charles Cottman Rogers, Mr. Samuel Montagu, Mr. C. Coote, Mr. A. F. W. G. de G. Cusack, Mr. Charles Hall, Q.C., Mr. John Murray, Mr. Edgar Bruce, Mr. A. C. Campbell, Sir E. Colebrooke, Bart., M.P., the Earl of Cork, K.P., the Dean of St. David's, Mr. William Farrer, Mr. Charles Hallé, Mr. William Laird, the Bishop of London, Sir Theodore Martin, K.C.B., Mr. G. Graham Montgomery, Mr. W. Mort, Messrs. Phillips Bros. and Co., Mr. John Slagg, M.P., Sir Henry Thompson, Dr. Webb, Hon. H. Tyrwhitt Wilson, Sir Allen Young, C.B., the Dean of St. Paul's, Mr. Wilhelm Ganz, Mr. W. Spottiswoode, Hon. H. Cooper, M.P., Colonel Makins, M.P., Mr. Francis A. Lucas, Mr. W. T. Elliott, Mr. John Elin, Mr. Edward Masterman, Mr. Edmond K. Bayley, Mr. D. P. Cama, Mrs. Mahlon Sands, Mr. Frederick M. Young, Messrs. Thos. Peters and Sons, Messrs. Mortlock, Dr. Lennox Browne, F.R.C.S. (annually), Sir Julius Benedict, Right Hon. J. Chamberlain, M.P., Mr. Oscar Clayton, Mr. Henry Joachim, Messrs. Veitch, Mr. F. H. Janson, Mr. Arthur Hodgson, Mr. J. S. Gilliat, Mr. Maybrick, Mr. Joseph Oppenheimer, Sir Charles W. Dilke, Bart., M.P., Messrs. G. Jackson and Sons, Messrs. Kershaw, Sir John Lubbock, Bart., M.P., Right Hon. Dr. Lyon Playfair, M.P., Mr. Alberto Randegger, Mr. Henry Schlesinger, Sir Henry Thring, K.C.B., Mr. R. E. Webster, Q.C., Mr. Arthur Cohen, Q.C., M.P., Mr. W. Austen Leigh, Lord Greville, Mr. Joseph Sebag, Mr. Charles Parker, M.P., Sir John Coode, Prince Lobanow, Mr. Henry Ellis, per Rev. Edward Thring, Mr. C. d'Albert, the Dean of Llandaff, Sir George Elvey, Mr. M. Rohde

Hawkins, Herr Joseph Joachim, Master H. R. Lewis, Mr. J. G. Patey, Mr. Ernst Pauer, Dr. Stainer, Mr. James Edmeston, Lord William Godolphin Osborne Elphinstone, Lady William Osborne Elphinstone, Mr. R. Ollivier, Messrs. Lapworth Bros., Lord Alfred Churchill, the Bishop of Durham, Mr. John Farmer, Rev. C. O. Goodford, Rev. Sir F. A. Gore Ouseley, Bart., Mr. Ernest Hart, Mr. D. M. Home, Right Hon. A. J. B. Bercsford Hope, M.P., Mr. W. King, Dr. F. J. Mouat, The Hon. Miss Murray, Musurus Pacha, Mr. E. H. Pember, Q.C., Mr. John R. Pickmere, Anonymous to Sir Henry Thring, K.C.B., Mr. E. C. Tufnell, Rev. Edward Thring, Mr. Brinley Richards, Rev. Canon Barry, D.D., Rev. G. C. Bell, Sir Charles E. T. Stirling, Bart., per Rev. Edward Thring (annually), Mr. Stephen Grant, Mr. Brigg, Mr. J. F. Barnett, the Dean of Lichfield, Mr. H. Durlacher, Mr. G. Osborne, Mr. Poole, Admiral Sir Alexander Milne, Bart., G.C.B., Mr. Edmund Savary (annually), Messrs. Ortnor and Houle, Professor W. Stanley Jevons, Mr. Henry Boyd, Sir Henry Cole, K.C.B., Mr. C. Davis, Mr. P. W. Doyle, Gen. Sir Hastings Doyle, Mr. L. T. Edminson, Mr. Albert Grey, M.P., Lord Howth, Count Karolyi, the Marlow Band, Rev. Edward Thring (annually), Rev. J. Troutbeck, Rev. E. C. Wickham, Canon R. Wynne Edwards, the Watford Public Library School of Music, the Dean of Wells, Mr. Arthur Mesham, Mr. Edward Legge, Rev. E. S. Talbot, Rev. H. R. Haweis, Mrs. Branner, Mr. W. M. Crowfoot.

HER MAJESTY'S THEATRE.

MR. CARL ROSA'S appearance to conduct the performance of Wagner's "Flying Dutchman," at the termination of the season on the 11th ult., was the signal for a cordial mark of recognition of his services as spontaneous as it was well deserved. During the eight weeks he has occupied this establishment for the performance of Opera in English he has thoroughly maintained his reputation for presenting works in so satisfactory a manner as to ensure a large attendance of those music-lovers who are rather attracted by general excellence than by the vocal charms of a favourite *prima donna*. The Wagnerian Operas have been perhaps the most successful; but others have drawn good houses. It was a mistake to produce Balfe's "Moro," but this was the sole mistake of the season, and it is possible that in his provincial tour Mr. Rosa will find many who will disregard better works to come and hear the music of one who at least was once so popular a composer in this country. A farewell of the season cannot be taken without a word of high praise to Madame Valleria and Mr. Ludwig, who have made extraordinary advances both as singers and actors; and it must also be said that to the exertions of Signor Randegger (who has worked even beyond his strength) and Mr. Pew as Conductors much of the success of the Operas has been mainly due. Since the close of the season at this establishment some performances by the company have been given, before large audiences, at the National Standard Theatre.

SACRED HARMONIC SOCIETY.

SINCE we last noticed the doings of this Society two Concerts have been given; one on February 24, when were performed Handel's Coronation Anthem, "Zadock the Priest," Gounod's "Messe Solennelle," and a new setting of the Te Deum by Mr. W. G. Cusins, who presided over its rendering. Of Handel's magnificent Anthem we need not speak, because if the Sacred Harmonic Society can do one thing better than another, that thing is interpretation of the great Saxon master. Gounod's Mass had not previously been performed by the Society, and we might look upon the fact as remarkable but for the indifference with which the Committee have always regarded an extension of their repertory. It is hard, nevertheless, to imagine a reason for keeping out the "Messe Solennelle" till now. The great name of its composer, its own solemn, if somewhat peculiar beauty, and its character as representative of a school of sacred composition, must have pleaded powerfully for recognition, if to little purpose. But "better late than never." The work has been heard by an audience whom it affected deeply, and were the Society to exist yet many years, Gounod's Mass would live in con-

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nection with it. We cannot unreservedly praise the performance. The vocal writing is not such as the chorus-singers have been accustomed to, and they were at times obviously on the footing of strangers in regard to it. Hence a few of the numbers suffered from uncertainty, the pitch dropped, and the effect was bad. There were successes, however, to put against these comparative failures: notably the Benedictus went well, as did the Agnus Dei and the more vigorous portions of the Credo. The orchestra, on its part, took kindly to Gounod's picturesque scoring, and left little, if anything, to be desired. This may be said, also, of the artists to whom the incidental solos were entrusted, while M. Sainton, who filled Sir M. Costa's place, conducted the work of his famous countryman with as much interest in its success as though he himself had written it. The novelty of the Concert—Mr. Cusins's "Te Deum"—turned out to be a composition of marked interest, because exemplifying a very different style from that usually adopted by English church musicians. Mr. Cusins, it is true, reaches out one hand to the contrapuntists and another to those of his contemporaries who prefer the more sensuous effects of harmonised melody; but the bulk of the *Te Deum* seems to have been inspired by the German school of which Brahms is a famous representative, and depends chiefly upon harmonic combinations and orchestral colour; hence the freedom and boldness with which much of it is written. Mr. Cusins does not shrink from acting fully up to the limits of his system, and there are passages in the work that ordinary ears have some difficulty in accepting either as beautiful or appropriate. On the other hand, the aim of the composer is so high, and his purpose so earnest, that critics must respect even where they find themselves unable to approve. Among the finest portions of the work we class the opening chorus, "We praise Thee, O God," the following soprano solo, "To Thee all angels," with its striking setting of the triple "Holy"; the baritone solo, "O Lord, save Thy people"—an admirable number—and the fugue "In Thee, O Lord, have I trusted," which shows that Mr. Cusins is quite at ease when handling the more ancient tools of his craft. The music is by no means simple, and the performance might have been better; moreover, the style of the work is so unfamiliar to ordinary concert-goers that any lack of enthusiasm among the audience can scarcely be wondered at. Unquestionably the *Te Deum* ought to be heard again, and not lightly dismissed, the more because better acquaintance would enable its critics to speak without the hesitation which, in presence of much that is new and strange, becomingly marks their utterance.

At the Concert given on the 10th ult. Haydn's "Creation" was performed. *A propos* to this the critical pen is laid aside, and that of bare record used for a brief moment. What can be said of such an event without waste of words and precious space?

ROYAL ALBERT HALL CHORAL SOCIETY.

WEDNESDAY, the 22nd ult., was a day to be marked with a red letter in the calendar of the Royal Albert Hall Choral Society, since it not only witnessed the production of a work new to its repertory, but of one which claims rank as a novelty of a pronounced type. We refer to the "Damnation de Faust" of Hector Berlioz. The public seem as much as ever disposed to favour this remarkable production. No matter where performed, in the metropolis or in the country, crowds flock to hear, and, having heard, are ready to hear again. It was a foregone conclusion that the vast area of the South Kensington Hall would show a compact mass of listeners, and the result justified it. The audience, if not literally compact, was mighty in numbers, and not sparing in tokens of enjoyment. Whence this enthusiasm for a work so peculiar? In answer, we must allow a good deal for the changeless interest of the story, and the fact that it is universally known. English people, above all others, like to renew an old acquaintance in literature and art. They are fond of reading favourite books more than once, and experience a curious gratification when a *raconteur* of any kind appeals to that with which they are already familiar. The Berlioz version of "Faust" comes therefore to an audience disposed to listen, because interested beforehand to the extent of their

knowledge. But while taking note of this fact, we should not overlook one more important. The music is the thing after all. No doubt there are pages in the score about which our public do not care; and it is likely they would run away *en masse* from that of the "death-ride," were they not fascinated by the dramatic horror of the climax. On the other hand, they feel the Hungarian March, the Dance of Sylphs, and the solos of *Marguerite*, *Faust*, and *Mephistopheles*, with their powerful contrasts and picturesque effects, to be irresistible. In this none will gainsay them. The public instinct is right. It has fastened upon something not only new, but, of its kind, good; and we may rest assured that the day is far distant when the genius of Hector Berlioz will cease to be represented in this country by "La Damnation de Faust."

Mr. Barnby undertook a difficult task when he put "Faust" in rehearsal for performance by a very large body in so great a building. With works of complicated structure the obstacles to perfect rendering increase almost as the square of the means employed; and some men of little faith might have been disposed to question the wisdom of the venture in this particular case. Mr. Barnby, however, did not act like the parabolic king, who began to build without first determining whether his resources would enable him to finish. Nor did he risk failure through lack of energy. We hear of sectional and general rehearsals having been called again and again, heedless of cost and pains. In such a spirit are great things done, and we say unhesitatingly that the performance of "Faust" could have been made as excellent as it was in no other way. As Mr. Barnby sowed so he reaped—a full harvest with credit due more to the husbandman than to accident of weather. We must specially praise the singing of the choir. Only in the chorus of demons was it open to criticism, being elsewhere as refined, precise, and effective as the most fastidious could wish. This assertion refers above all to the rendering of the more delicate and sensuous numbers, and to those passages where, as in the response to the Serenade, everything depends upon absolute unity of utterance. In all such cases the fine training of the choir was conspicuous. Having regard to the disadvantages of the *locale*, which throws the vocal parts so wide asunder, nothing could have been better; nor need we shrink from declaring, generally, that the choral performance of "Faust" at the Albert Hall was the best that has yet been heard in London. The orchestra, largely augmented for the occasion, gained a series of successes, no fewer than three instrumental numbers having to be repeated. A few faults were noticeable, nevertheless. In the first place, the orchestra, when accompanying solo voices, was often too loud, especially in the music allotted to *Faust*; and, next, the harpist ruined the delicious close of the Dance of Sylphs by playing as though he wished to be heard in Hyde Park. Otherwise the voice of criticism may remain silent, and only that of praise be heard. Madame Marie Roze, as *Marguerite*, sang her one air with commendable simplicity of style and expression, while her dramatic instinct enabled the best effect to be given to the subsequent love music. Mr. Vernon Rigby appeared as *Faust* for the first time, and thus submitted himself to a severe ordeal. There were points doubtless in which he will do better when more familiar with the work, and it should not be forgotten that the music itself demands for proper hearing a smaller area. All the same, Mr. Rigby deserved high praise for the correctness with which he sang, the manner of his expression, and the charm of his phrasing. His delivery of the latter part of the soliloquy in *Faust's* cell may especially be commended. Mr. F. King's *Mephistopheles* was a marked success. It had spirit and humour, the words were clearly enunciated, and the music was sung in capital style. Mr. King has acquired the secret of the peculiar irony demanded by the tempter's *rôle*, and in not a few passages he produced a dramatic effect quite rare in concert-rooms. His very effective delivery of the Serenade, we should add, secured a hearty encore. Mr. Pyatt's services in the subordinate male part were acceptable, and thus the soloists may be regarded as generally efficient. Of Mr. Barnby's conducting we cannot speak too highly. It was firm and watchful, without waste of energy, and without lacking vigour when occasion demanded.

PHILHARMONIC SOCIETY.

THE third Concert, on the 9th ult., commenced with Mr. F. Corder's Overture "Ossian," conducted by the composer, and announced as performed for the "first time in public." It is but fair that this work should be judged, according to its original design, as a prelude to a grand opera on the subject of "Fingal"; for although not actually "programme music," the expressive first subject, the second theme (with harp accompaniment), and the brilliant Coda, seem decisively to illustrate the incidents set forth in the quotation from Macpherson's book on the title-page of the score. The melodious character of these motives, and the clear manner in which they are developed, prove to us that Mr. Corder, although a warm advocate of what is called the "music of the future," cannot himself walk forwards without taking a longing and lingering look at the past; and we sincerely hope that the cordial manner in which his composition was received will convince him of his recognition as one of the promising young composers of the day, and thus nerve him to renewed and earnest exertion. Brahms's Choral Ode "Nänie," by no means satisfied us as a successful setting of Schiller's beautiful lines, especially as we found it impossible to avoid recalling Hermann Goetz's sympathetic music to the same text. To express the varied feeling of the poetry in a mere succession of smooth choral passages is assuredly in itself a mistake; but we are bound to say that the passages are not particularly interesting, even the fugal opening scarcely having sufficient contrapuntal strength to engage the attention as an exercise, apart from the truthful colouring of the words. Mendelssohn's Scena "Che vuoi, mio cor?" (excellently sung by Madame Patey) scored for strings only, is obviously one of his boyish attempts at vocal writing, of which doubtless there are still many in existence. If so, let us hope that the rage for novelty will not embolden the authorities of the Philharmonic Society to present them to their audience. Undoubtedly this Scena is the crude effort of a genius, but it is a crude effort; and the fact of its having remained in manuscript up to the present time seems to prove that our opinion is pretty generally shared by competent judges. The Solo and Chorus (for female voices) "The Water Nymph" shows us Rubinstein in one of his happiest moods. Here, at least, there is no straining after effect, both the solo and choral parts being coloured with a delicacy and variety charmingly in keeping with the words. The orchestration, too, is extremely happy, and the singing of the choir showed that the music had been studied with all the attention it deserved. The solo was finely rendered by Madame Patey; and the applause at the conclusion of the composition was warm and unanimous. Herr Joachim's performance of Mendelssohn's Concerto was one of the principal attractions of the Concert; and the programme also included Beethoven's "Eroica" Symphony and Spohr's Overture to "Jessonda," both of which were excellently played.

The only novelty at the fourth Concert, on the 23rd ult., was the Overture to Mr. Villiers Stanford's Opera "The Veiled Prophet," an account of the production of which, at Hanover, was given in THE MUSICAL TIMES of March, 1881. Apart from the opera, the Overture of course can scarcely be criticised, for the leading incidents of the plot are attempted to be musically set forth; and, whilst endeavouring to follow the thread of the narrative, we are apt to lose sight of the construction of the composition as a work of art. We may say, however, that the subjects are melodious, and that the instrumentation is clear and never forced or exaggerated; the general effect of the Overture being sufficiently satisfactory to make us look forward with pleasure to the production of the opera, the merit of which appears to have been at once recognised in Germany. The work was conducted by the composer, who was most cordially received. Madame Schumann's performance of Mendelssohn's Concerto in G minor elicited such a genuine burst of enthusiastic applause as must have convinced her of the firm hold she has obtained of the London public; and certainly, both for executive facility and truthful expression, her playing was even more remarkable than usual. Besides Mr. Stanford's Overture, the orchestral pieces were Beethoven's Symphony in C minor

and Weber's Overture to "Euryanthe." The vocalist were Mdlle. Kufferath, who created but little effect in Mozart's song from "Il Flauto Magico," "Ah! lo so," and Mr. Maas, who sang with much success the *Centurion's* Song from Dr. Bridge's Cantata "Boadicea," and an air from Weber's "Euryanthe." Mr. W. G. Cousins conducted with much care and judgment at both the Concerts under notice.

MONDAY POPULAR CONCERTS.

THE Concert of February 27, the proceedings of which we have still to record, included the twelfth performance here of Mendelssohn's String Quartet in D major (Op. 44, No. 1) and the eighth performance of Schubert's Pianoforte Trio in E flat (Op. 100, No. 1), both standard productions of their kind, emanating from a mature period of their respective composers' artistic development. They were admirably rendered: the former by MM. Joachim, Ries, Holländer, and Piatti; the latter by the first and last named artists, Miss Agnes Zimmermann sustaining the pianoforte part. Miss Zimmermann also played with her well-known refinement of style and brilliancy of execution Schumann's "Nachtstück" (Op. 23, No. 4), and a series of characteristic Waltzes by Brahms (Op. 39), which were greeted with the applause always so legitimately earned by this lady. Dance movements of a still more characteristic and less conventional type were contributed by Herr Joachim, who gave, in conjunction with Miss Zimmermann, four of Brahms's Hungarian Dances, arranged by the great violinist for his instrument and the pianoforte. Mr. Abercrombie sang with good taste Handel's air from "Semele," "Where'er you walk," and Salaman's song "Celia." This vocalist possesses a good tenor voice, of agreeable *timbre*, which, however, would be greatly improved if divested of a certain throatiness, a defect which persistent study alone can eradicate.

The announcement of the first appearance this season of Madame Schumann attracted an unusually large audience to the Concert of the 6th ult., when St. James's Hall was indeed crowded almost to excess. The visits to this country of the greatest living lady interpreter of classical pianoforte music are necessarily to be counted upon with less certainty from year to year, and are for this reason probably all the more appreciated. Her appearance at these Concerts, brief as it now generally is, has indeed long since come to be looked upon as a special event appealing most powerfully to all who desire to profit by the teachings of a grand school of pianoforte-playing which is now fast becoming merely traditional. It is needless to add that Madame Schumann's reception on this occasion was again of the most enthusiastic kind. In the Fantasia in C major (Op. 17), by her late husband (her only performance on the evening in question), the lady displayed in a high degree that poetic faculty of entering into the minutest details of the composer's intentions which characterise all her interpretations, while the exacting demands upon the executive power and physical endurance of the performer made by the composition presented no apparent difficulty to her. Two recalls followed upon this fine effort. Herr Joachim played in his unapproachable style Bach's Chaconne in D minor, for violin solo. The Concert opened with Beethoven's string Quartet in E minor (Op. 59, No. 2), and concluded with the same composer's Trio in C minor (Op. 9, No. 3), the executants being MM. Joachim, Ries, Straus, and Piatti in the former, and the same artists (with the exception of Herr Ries) in the latter instance. Miss Spenser Jones contributed songs by Handel and Schubert.

Again, at the second Concert of last month, Madame Schumann was the pianist, having selected for her solo performance Beethoven's Sonata in E flat, quasi fantasia (Op. 27, No. 1), which she interpreted in a manner in every way worthy of her unique reputation. Madame Schumann was also associated with MM. Joachim and Piatti in the rendering of Schumann's "Fantasiestücke" (Op. 88) for pianoforte, violin, and violoncello, four movements, super-scribed respectively "Romanze," "Humoreske," "Duet," and "Finale," which the composer originally intended to form a complete pianoforte trio, but subsequently altered his intention. The *Fantasiestücke*, which were produced

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on this occasion for the first time here, are eminently characteristic of Schumann's individuality, and will, we trust, soon be heard again. Two string Quartets, viz., Schubert's in D minor (Op. 161), and Haydn's in G major (Op. 64, No. 4), were played to perfection by MM. Joachim, Ries, Holländer, and Piatti. Miss Santley was the vocalist, and sang with much refinement Mendelssohn's song "Zuleika" and Handel's air "Oh, had I Jubal's lyre," from "Joshua."

The third Concert of the past month opened with Beethoven's string Quartet in C sharp minor (Op. 132), the fourth of the so-called "Posthumous" Quartets, and one of the grandest and most deeply suggestive of those which have emanated from the pen of the great composer. It was most worthily rendered by MM. Joachim, Ries, Straus, and Piatti. Mdle. Marie Krebs, who was the pianist of the evening, effectively played Chopin's Ballade in G minor and, later in the evening, in association with MM. Joachim and Piatti, Mozart's Pianoforte Trio in E major, the transparent design and symmetrical development of which formed a conspicuous contrast to the preponderating individualism and occasional tragic pathos displayed in the Quartet which preceded it. Herr Joachim delighted his audience with the masterly interpretation of Tartini's sonata known as "Il Trillo del Diavolo," in which he was, as usual, vociferously applauded. Mr. Abercrombie was again the vocalist, and successfully declaimed a recitative and air from Mr. Cowen's new cantata, "St. Ursula," and "The Herdsman's Song," by Mendelssohn.

Last Monday's Concert (the 27th ult.) was rendered specially attractive by the solo performances of both Madame Schumann and Herr Joachim, and by the production, for the first time here, of Schumann's "Spanisches Liederspiel" for four voices, with pianoforte accompaniment. The eminent lady pianist gave a most characteristic and highly finished reading of a Rapsodie in G minor (Op. 79) by Brahms—a comparatively recent composition, exhibiting, however, but little of the rhapsodical element, being regularly constructed and developed in the orthodox form—and of three of Robert Schumann's "Studies in Canon Form," originally written for the pedal pianoforte ("Pedal-Flügel") as an interesting practice for organ-playing. Herr Joachim contributed five movements from Bach's Violin Sonata in E. No. 6, which he has frequently played here before, although never more finely or with a more elaborate mastery over enormous technical difficulties than on this occasion. The "Spanisches Liederspiel"—a series of interconnected vocal pieces (solos, duets, and quartets), founded upon Spanish love poetry—is a charming "posthumous" work of the composer, who excelled in the interpretation of intensely lyrical subjects. It was extremely well rendered by Mdle. Friedländer, Madame Fassett, Herr von Zur Mühlen, and Mr. Pyatt; Miss Agnes Zimmermann ably sustaining the important pianoforte part. Mozart's masterly string Quintet in G minor, No. 6, played here for the twenty-sixth time, was the opening number, the executants being MM. Joachim, Ries, Holländer, Zerbini, and Piatti.

Next Monday, the 3rd inst., the final Concert of the present (twenty-fourth) season will take place, when, as usual, a programme of more than ordinary length and attractiveness will be presented.

CRYSTAL PALACE.

The record of the Saturday Concerts during the past month need not occupy much of our space. The novelties were few and far between, and such as were vouchsafed are not likely to gain a permanent place in the repertoire. We do not say for that reason that the performances have been wanting in interest. Occasionally the old saying that that nation is happiest which has no history may be applied to concerts also; and it is certainly infinitely more enjoyable to listen to a work of classical standing than to a contemporary production of doubtful merit. At the same time it would be a waste of time and space to manufacture history where history there is not, and to dilate once again upon the beauties of the mighty Handel and the godlike Beethoven. To proceed in chronological order, we have to notice at the Concert of the 4th ult. the revival of the some-

what antiquated Pianoforte Concerto in C sharp minor by Ferdinand Ries, played in the neatest of styles by Mdle. Marie Krebs. The work is written in accordance with academic rule, opening with a long *tutti*, and introducing first and second subjects in due sequence and key. The slow movement, perhaps the most attractive of the three, is a *Larghetto*, and the finale takes the form of the accustomed Rondo. And that is about all that need or can be said of a work which has passed away from the living current of musical progress as irretrievably as "the snows of yesteryear" in Villon's famous ballad. Spontini's pompous Overture to "Olympia," Mendelssohn's "Reformation" Symphony, and Wagner's lovely "Siegfried" Idyl, were the orchestral items of the Concert.

A week afterwards the Crystal Palace audience were again introduced to a composition which, although it might have what lawyers call a "pretium affectionis" for the executant, was of very little general interest. Vieuxtemps shortly before his death wrote a Violin Concerto (in G, Op. 47), and dedicated it to Madame Norman-Néruda in a touching letter, dated Algiers, May 31, 1881—he died June 6 of the same year. In such circumstances it was for Madame Néruda almost a sacred duty to play the work at the earliest opportunity, and that duty she performed in such a manner as to elicit the enthusiastic applause of the audience. Of the Concerto it is sufficient to say that it is written in Vieuxtemps' well-known manner—the manner, that is, of an accomplished virtuoso intent upon showing the solo instrument in the most favourable light. There are four sections of the work, of which the two middle ones, Andante pastorale and an Intermezzo in Siciliana form, are the most pleasing, the latter especially being melodious, and piquant in rhythm.

The third Concert of the month was made memorable by Herr Joachim's masterly rendering of the Violin Concerto by Brahms, a work which does not gain, on better acquaintance, in sympathetic charm, although the workmanship displayed—barring the solo part, which is very awkwardly written—must command the respect of the student. There are said to be poets for poets, and so there are musicians for musicians, and of these is Brahms. His immortality, in the meantime, is secured as long as there are artists of the Joachim stamp, holding the creed that Beethoven is great, and Brahms his prophet. But whether his Violin Concerto will be attempted by many other virtuosos is a point on which we entertain some modest doubts. Herr Joachim's own "Elegiac" Overture, first performed at Cambridge in 1877, when the composer became a Doctor of Music, was another attractive feature of the same Concert, which was moreover enlivened by the charming singing of two ladies, Mrs. Hutchinson and Miss Hope Glenn.

Of the last Concert in March it will be sufficient to name the chief components, all well known to the musician: viz., Schumann's "Rhenish" Symphony, Mr. Cowen's *suite de pièces*, fancifully surnamed "The Language of Flowers," and Beethoven's Pianoforte Concerto in G (Mdle. Marie Krebs).

WALTER MACFARREN'S ORCHESTRAL CONCERTS.

The first of this series of Concerts was given at St. James's Hall on February 25, before a crowded audience. With the exception of Mr. Macfarren's Concertstück for the pianoforte and his Overture to "King Henry V.," which were heard for the first time in London, the programme contained no novelty, but the selection was in the highest degree interesting. We have already noticed the concert-giver's new pianoforte piece in our reviewing columns, and have now only to add that, under the agile and well-trained fingers of Miss Margaret Gyde, its many beauties were fully revealed, and the applause with which she was greeted at the conclusion warrants us in pronouncing her one of the most promising of the many students from the Royal Academy of Music now seeking a position in public favour. M. Sainton's performance of Mendelssohn's Violin Concerto was a marvel of facile execution and deep expression, and we need scarcely say that his rendering of this difficult work was fully appre-

ciated. The vocalists were Miss Mary Davies and Mr. Santley, the former giving the florid air, "I rejoice in my youth," from Professor Macfarren's "St. John the Baptist," with true artistic finish, and Mr. Santley creating his usual effect in Handel's "O ruddier than the cherry." The fine band engaged for these Concerts (under the leadership of M. Sainton) was heard to great advantage in Beethoven's Symphony in C minor, the above-mentioned Overture to "King Henry V." (produced at the last Norwich Festival), and the Overtures to "Oberon" and "Zauberflöte."

At the second Concert, on the 11th ult., the programme contained two of Mr. Macfarren's works, the Pastoral Overture, and Symphony in B flat, both of which have, however, been performed in public before, and commented upon at the time. The Symphony created a marked effect, especially the slow movement and Scherzo, the latter of which, although having no so-called "Trio," is coupled with a charmingly contrasted subject which amply compensates for the omission of this conventional movement. The Symphony was loudly and most deservedly applauded, the length of the programme only preventing the demand for a repetition of some of the shorter movements. A feature in the selection was Sterndale Bennett's Pianoforte Concerto in C minor, which was finely played by Mr. Charlton T. Speer; and a "Fantasia Romantica" for violoncello, performed by the composer, Signor Piatti, for the first time in London, was warmly welcomed, alike for the intrinsic beauty of the music and the perfection with which it was rendered. The quality of the band was most effectively displayed in the performance of Beethoven's Overture to "Leonora" (No. 3), and Mendelssohn's Overture, Scherzo, Notturmo, and Wedding March from the music to "A Midsummer Night's Dream."

The third and last Concert, on the 25th ult., commenced with Mendelssohn's Overture "Ruy Blas," which was so finely played as to receive an encore too decisive to be resisted. Although it was stated that Miss Cantello, who performed Schumann's exacting Concerto in A minor, made her first appearance on the occasion, any feeling of student rendering of the work was speedily dispelled, for, apart from her executive facility, she so thoroughly grasped the spirit of the composition as to assure her listeners of a ripened experience which seemed almost beyond her years. She was warmly applauded and recalled to the platform. Herr Joachim's performance of Beethoven's Concerto was perhaps even more masterly than ever, and elicited a spontaneous burst of enthusiasm which could scarcely be controlled. The vocalist was Miss Clara Samuëll, who sang with much effect Mozart's "Batti, batti," and Rossini's "Non più mesta." The exceptionally good performance of Spohr's Symphony "Die Weihe der Töne" (the "Power of Sound") and of the concert-giver's two overtures "Hero and Leander" and "King Henry V." (the latter announced to be "repeated by desire"), leads us to say a few concluding words upon the uniform excellence with which all the orchestral works have been rendered at these Concerts. It is true that the band contained most of the leading players in the metropolis; but not only the precision of attack and perfection of execution in the purely orchestral compositions, but the excessive delicacy and refinement with which the Concertos were accompanied, are mainly due to the exertions of the Conductor; and Mr. Walter Macfarren has, therefore, a right to feel proud of the result of his appeal to the lovers of pure and healthy art in the metropolis.

MR. BACHE'S CONCERT.

THE annual Concert of Mr. Walter Bache, given on the 2nd ult., was another instance of that artist's unselfish enthusiasm in a good cause. For eleven years Mr. Bache has endeavoured to introduce to the English public the works of Liszt, which, but for him, might have remained a sealed book in this country; and the fact that his example has of late years been followed by others tends to prove that his zeal and his money have not been wasted. That for a long time his Concerts were carried on at a loss is, we fear, not a matter of doubt; and that Mr. Bache's object in incurring that loss has not been the display of his skill as a pianist is sufficiently proved by the fact that his last programme was made up of orchestral works exclusively.

None of these was absolutely new. The "Fest Marsch," written for the celebration of Goethe's 100th birthday in 1849, had been previously heard at one of the Wagner Society's Concerts. It is brilliantly scored, but does not differ essentially from other marches of a festive kind. "The Dance at a Village Inn," the second of two episodes from Lenau's "Faust," which ensued, was heard for the first time at a Richter concert in May last. Lenau's "Faust" is not amongst the successes of that great lyrical poet, and the meeting of the philosopher with the simple village maiden gains little from its transference to an Austrian or Hungarian village inn, although the musician derives some realistic suggestions from the circumstance. Liszt's piece takes the form of a valse which, played by *Mephisto*, is supposed to lure the rustic beauty to her doom. The tune and its orchestral colouring are indeed sufficiently weird, not to say diabolic; but the great tragic idea which in Goethe's creation gives dignity to these scenes of real life is vainly looked for either in the poem or in the music inspired by it. It was, perhaps, in order to prove the reciprocity between poetry and music that Mr. Bache placed the *Mephisto* valse in close juxtaposition with the symphonic poem which Liszt has written to Goethe's "Faust," and which must impress every unprejudiced observer with its loftiness of purpose and mastery of execution. Liszt's music gains here a rare degree of expressiveness, and some of the motives of the tragedy are emphasised with a force unattainable by the poet. Nothing, for example, could be more indicative of *Margaret's* sweet simplicity than the *adagio* mainly devoted to her; while, on the other hand, the mocking fiend is admirably depicted in what may be called the Scherzo. The mystic chorus at the end is of great melodious beauty, the *Margaret* motive being again introduced as a symbol of that "eternal womanly" which, in Goethe's words, "draws us onwards." The structure of the work is sufficiently familiar to musicians; and we need only add that the performance under Mr. Bache's leadership was marked by a rare degree of accuracy and refinement.

SOME EDUCATIONAL CONCERTS.

THE Concert at the Mansion House on the 18th ult., one of the series given by the students of the Guildhall School of Music, was a choral Concert. The songs and choruses were accompanied by the pianoforte, with the occasional addition of the harmonium. The entertainment was well-judged in regard to length, lasting only from three p.m. to about a quarter to five. The Egyptian Hall, the gorgeousness of which, perhaps, adds its attractions to those of the music, was so crowded that there was no standing room within a few minutes after the Concert commenced. In the first part of the programme, as if reliance had been placed on no interruptions by late comers, were two new compositions by pupils of Mr. Gadsby. The public performance of such works, so long as the composers are still under the discipline of the school, is a wholesome and judicious stimulus to the pupils themselves, and always most interesting to the appreciative portion of the audience. The new compositions alluded to were a part-song, "It was a lover and his lass," by Mr. David Davies, and a song, "Stars of the Summer Night," written by Miss F. Allitsen. Mr. Davies, in his part-song, has naturally, from the character of the words he had to set, taken the old English madrigal, or rather its more modern imitations, as models in regard to style. His composition has the great merit of being clear in form and thought. Both the melody and the harmony are thoroughly national and unpretending, and a dash of native humour made it more hopeful as an essay than would any amount of technical devices. Miss Allitsen's song seemed to please the hearers greatly, for it was well interpreted by Mr. Henderson, and it had its own charm in the telling figure adhered to in the accompaniment; after the manner, it must be acknowledged, of legions of German songs, the pattern of which is now well nigh worked out. Indeed, in regard to the accompaniment and melody of Miss Allitsen's song, it might be said, as it could be of most other laudable reproductions of the same kind, that the hands are the hands of Schumann or some one, but the voice is the voice of nobody in particular.

The instrumental pieces in the programme were a violoncello solo by Mr. B. L. Johnson, a pupil of M. Gustave Libotton, and a caprice for the violin by Vieuxtemps, played by Master George Leipold, a pupil of Mr. J. T. Carrodus. Master Leipold bids fair to become a brilliant violinist. Miss Isabella Stone sang the solo part in Mendelssohn's "Hear my prayer" with a degree of expression that won her deserved applause. The same credit for expression, and in this case dramatic expression without effort or exaggeration, must be awarded to Mr. Dalgety Henderson in the trio from "William Tell," with Mr. Sackville Evans and Mr. Hugo Gluenstein; Mr. Henderson is fortunate in the possession of a true tenor voice. An aria from "Faust," sung by Miss Hastings, was followed by Mr. Ganz's warbling song, "Sing, sweet bird," given with such *aplomb* by Miss Julie Albu that she decidedly received the largest share of the applause during the whole Concert. The programme ended with Pierson's "Ye Mariners of England," intended for a breezy piece of choral display, and containing vague reminiscences of "The Hardy Norseman." The choral numbers in the programme were in general creditably given.

During the month we have had to pursue the march of intellectual music further eastward, and even to Hoxton; and we may here notice the praiseworthy efforts of the Professor of Music of the Haberdashers' Schools to create higher artistic tastes amongst the lower middle-classes in that district. We attended one of the series of Evening Concerts which have been organised at those Schools by the music-master, Mr. J. W. S. Adams. We can vouch for the excellence of the programme and the creditable performance in general, and in some cases superior performance of the soloists, vocal and instrumental. The selections of music are preceded by an Introductory Paper, and at intervals during the evening by explanatory comments, written by Mr. Adams and read by the Head-Master of the Schools. Mr. Adams, in his essays, endeavours to impress on his hearers that music is a language which has to be learnt, if not grammatically, at least colloquially, before it can be understood; that is to say, that certain melodic passages and progressions in harmony have a more or less distinct character, conveying to the initiated or to the experienced hearer a certain meaning, however indefinite it may be, as compared with ordinary language. General characteristics, such as the tender, the majestic, or the sublime, are to be recognised in music; but without habituation to the better class of music those sentiments, as we understood Mr. Adams, are not so easily recognised as some of a lower order, represented in "Close the shutters" and other songs of the "Christy Minstrel" family. As specimens of a higher type of sentiment, the programme contained "When the heart is young," by Buck; "The Dream of the old Sacristan," by Barri; and other songs by Bishop, Mendelssohn, and Piusini, which were in some instances preceded by explanatory comments indicating to the audience the nature of the subject and sentiment of the words to be expressed in the music. Whether it was owing to the music being of too high a class, or to the explanatory comments, we were sorry to observe that it was only the front and reserved seats in the Haberdashers' Schoolroom that were filled. Mr. Adams has evidently much work before him in his missionary efforts amongst the "lower middle-class" in Hoxton. And if he came further west he would find the ground pretty well occupied by a class of songs with sentiments not much more advanced than that of "Close the shutters." Fortunately for the benefit of the rapidly widening area of musical cultivation amongst the upper middle-class, at all events, there is at this season an abundance of the best music to be had in all districts and nearly at all hours in the west. With the exception of really musical people who have the leisure to search, few know the number of "Matinées Musicales," such as those at Glendower Mansions, given by M. Zastrow, and not prominently advertised, that are to be found where high-class music to suit various tastes can be enjoyed. Beyond a select few, the busy public, absorbed in its avocations, has possibly known nothing even of the series of Morning Concerts given at the Albert Hall by the students of the "National Training School for Music." The inhabitants of Kensington know all about it, as is obvious from the large and attentive

audiences at those concerts, so interesting in regard to the future of the art, and in themselves so excellent. There are two features in these concerts of pleasing augury. In the selection of the music, where everything is good of the kind, there is no pedagogical affectation of the ultra-classical. The best authors of all styles have a place in the programmes; and, moreover, we are not wearied with too much pianoforte music. The organ, the pianoforte, the flute, the clarinet, and bowed instruments, as well as vocal solos and vocal quartets—the latter of marked superiority—have all their fair share in a varied and, in many instances, rare selection of pieces. The demand at this season on the time and space of musical reporting prevents us from attempting any detailed notice of these Concerts; but many of those who have heard them will gladly testify to the additional promise they hold forth; a promise which, equally sustained at the Students' Concerts at the Royal Academy, and in the progress of other schools of music in London, is full of hope in regard to the recent awakening of the musical powers and sympathies of this country. As for the particular students of merit at the National Training School, which is so soon to be merged in the Royal College of Music, Mr. Herbert Sharpe for one has already made a name. To have the pleasure of hearing him as an accompanist is to admire his skill all the more as a solo pianist. Mr. Hollis as a flautist and Mr. Turrell as a player of the clarinet have the English orchestra of the future—no mean prospect—to look forward to. With visions before us of what may be in store for us in that respect, it was gratifying on two occasions, at these Concerts, to see in the programme Maurer's Quartet for violins only. One of the players was a young lady, a Miss A. Ward. We know nothing of her professional prospects or antecedents, but her violin-playing was in some respects out of the common. She possesses a quickness and firmness of what is technically called "shift," and a thickness and ripeness of tone not always to be acquired by any amount of study. It proceeds from a sensitiveness to touch of string and bow, and even to the violin quality of sound that amounts almost to a new sense. Miss Ward, if she is never a brilliant soloist, possesses qualities in violin-playing that will be highly appreciated in the quartet. The Training School seems to abound in organists of merit; and there are, of course, solo singers of merit. One of them, Mr. Tapley, at the last Concert, on the 15th ult., sang the tenor air from "Elijah," "If with all your hearts"; and we have seldom heard it given with more true and unaffected pathos. The *timbre* of Mr. Tapley's voice is singular, but agreeable. There were also young ladies, some very young, who shone in vocal solos. It must be confessed that generally, and allowing for brilliant exceptions, the style of female solo-singing is not a strong point in our schools. Probably insipidity, as an occasional characteristic in English solo-singing, will not be wholly got rid of until the Prince of Wales and Sir Edward Watkin succeed in their respective ambitions of forming a Conservatorium of Music and completing the Channel Tunnel.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE third Concert of the season was given at the Town Hall, Shoreditch, on the 6th ult. The first part of the programme was devoted to a performance of Schumann's "Scenes from Faust" (third part), the choral portion of which was sung throughout with a precision and effect reflecting the highest credit upon the members of the Association and the Conductor who had so ably prepared it. The work has already been presented to the subscribers of the Society (in November, 1878); and it speaks well for the taste of the audience that on its repetition it should be so warmly welcomed. The principal vocalists were Misses Farnol, Marianne Fenna, Thacker, Leighton, Gibson, Hudson, and Schäfer, Messrs. H. Piercy, Buels, and Blower. It need scarcely be said that many of the solos severely taxed the powers of singers who brought but limited experience to their task; but praise must be awarded especially to Miss Fenna, Miss Farnol, and Mr. Blower, who not only displayed good voices, but sang with much earnestness and intelligence. The second part contained selections from Mozart's "Idomeneo" and

Beethoven's music to "The Ruins of Athens." In the first-named work Miss Fenna in the Aria "Zeffiretti lusinghieri," and Misses Leighton and Farnol in the Duet "S'io non moro," were highly successful; and the "Chorus of Dervishes," from "The Ruins of Athens," achieved a perfect triumph, although its repetition was forbidden by the law against encores printed at the head of the programme. Favourable mention must be made, too, of Mr. Blower's rendering of Handel's "O ruddier than the cherry," which would, however, have been better without the high note at the conclusion. Mr. Goring Thomas's fanciful Overture, "The Light of the Harem," and Berlioz' Hungarian March from "Faust," were also included in the second part, and exceedingly well played. Mr. Ebenezer Prout was, as usual, an efficient Conductor.

HIGHBURY PHILHARMONIC SOCIETY.

At the Concert on the 20th ult. Weber's Opera "Euryanthe," translated into English by Mr. William Thornthwaite, was given in its entirety by this Association; and even if the ambition which prompted Dr. Bridge and the body of amateurs under his direction to present this work to their subscribers had not been justified by the result, the warmest praise would have been their due for the manner in which they have evidently thrown their heart into the task. Mr. Thornthwaite has done his utmost for the somewhat dreary libretto of the Opera, and made the story really attractive for the concert-room by the clearness of his language and the ease of his versification. Whatever may be said about the story, however, there cannot be two opinions upon the music, the melodiousness and dramatic power of which appealed with irresistible force to the vast audience assembled. The familiar strains of many of the pieces seemed to surprise some listeners who, scarcely knowing even the name of the Opera, yet recognised the subjects of their nursery pieces; the exquisite romance of *Adolar*, for instance, in the first act, and the "May Song," with chorus, sung by *Bertha* whilst decking her cottage with garlands of flowers, eliciting applause which might not have been so enthusiastic had the music been entirely strange to the audience. The whole of the choral portions of the Opera were delivered with a precision and unity of feeling quite surprising, considering the difficulty of many of the pieces, the "Hunting Chorus" in the third act especially being rendered with remarkable effect. Very much of the success of the performance was undoubtedly owing to the excellent singing of the solo vocalists. Miss Florence Norman created a marked effect in the trying music allotted to *Euryanthe*, displaying a pure soprano voice and good method of vocalisation throughout, and executing the florid passages in the finale to the second act with the ease of an experienced singer. Miss Catherine Penna in the part of *Eglantine* was also thoroughly efficient, her great duet with *Euryanthe* being given not only with the vocal power demanded by the piece, but with a dramatic feeling which excited warm and well-deserved applause. Whether the music especially suited the voice and style of Mr. Maas we cannot say; but certainly we scarcely ever heard him sing so well, or the part of *Adolar* more finely rendered. His Cavatina in the first act, already mentioned, was given with true artistic expression; and in all his solos he fairly won the sympathies of the audience. A good word must also be said for Miss Evelyn Gibson, who sang the melodious "May Song" with much purity of intonation and appropriate simplicity of style. An apology was made for the absence of Mr. Bridson (who was to have sung the part of *Lysart*) on the score of indisposition, and his place was ably supplied by Mr. Forington, Mr. Thornthwaite taking the part of *King Louis*, assigned in the programme to Mr. Forington. On the whole the band was thoroughly satisfactory, Dr. T. P. P.'s able conducting smoothing over many difficulties which might have been more prominent to the general audience with a less experienced chief. We understand that the Opera, as given on this occasion, will shortly be published by Messrs. Novello, and trust therefore that this charming music may now become more extensively known through the medium of the concert-room. It must be said also that the public will soon have an opportunity of

hearing it with dramatic action and stage accessories, for it is to be included in the forthcoming series of German Opera performances at Drury Lane Theatre. Meanwhile let us heartily congratulate both the Conductor and choir of the Highbury Philharmonic Society upon the success of their courageous experiment in the cause of true German operatic art.

BOW AND BROMLEY INSTITUTE.

THE choir connected with this Institute continues, under the able direction of Mr. McNaught, to do good service for art in the far east of London. It is not a large body of voices, for the reason, perhaps, that the conditions of entrance are severe. Candidates who use the old notation must, for example, be able to read at sight; while Tonic Sol-faists find the doors shut against them unless they possess what is known as the "intermediate certificate." But while those regulations work in restraint of numbers, it is obvious that they ensure a good average of capacity—the better thing of the two. After one hearing, we are disposed to give Mr. McNaught's choir a high place among suburban bodies of the kind. Its members sing even such difficult music as that of Macfarren's "Lady of the Lake" with confidence and precision, while their attention not only to "marks of expression," but to the spirit of expression—which is a very different thing—shows that they know how to profit by training that aims at something beyond superficial excellence. At a Concert given on the 7th ult. the Cantata just named was performed with much success, and to the loudly expressed pleasure of a large audience. It had been given, we believe, on a prior occasion, and was repeated, by desire, under much the same conditions. For the singing of the choruses we have hardly anything but praise. The quality of the voices might be improved, but the crispness and neatness of the choir's style, the evident intelligence and earnestness of all concerned, and the dramatic expression thrown into the music were points demanding frank acknowledgment and approbation. It is a pity that with such singers Mr. McNaught cannot associate an orchestra, however small. We observe that he is endeavouring to form an amateur body of instrumentalists, and we wish him all success, the more heartily because the effect of an orchestral score is burlesqued rather than imitated by a great organ and a pianoforte, unless those instruments are handled with exceptional skill. Mr. Turpin and Mrs. McNaught did their best on the occasion under notice, but could scarcely overcome the incongruity of an organ accompaniment to the war music of a Highland clan! The solos in the Cantata were delivered by Miss Agnes Larkcom, Mrs. Mudie-Bolingbroke, Mr. Barton McGuckin, Mr. Albert McGuckin, and Mr. Hutchinson. Upon this part of the performance it is unnecessary to dwell, the artists being sufficiently well known to make easy a correct estimate of merit. Suffice it that the efforts of all, but particularly of Miss Larkcom and Mr. Barton McGuckin, were very well received, applause and encores being the order of the evening. Mr. McNaught conducted with care and skill. In justice to him, we can only repeat the expression of our desire that he may soon have an orchestra under his baton.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

At the Concert given by this energetic Society on Tuesday, the 7th ult., in honour of Herr Joachim's visit to the University, several orchestral works of great interest were performed. Beethoven's "Coriolanus" Overture was followed by Brahms's Concerto for violin and orchestra, Herr Joachim playing the solo part in a magnificent manner, and introducing in the first movement his own immensely difficult cadenza, which is conceived in a style so nearly akin to that of the whole composition that it will ultimately, no doubt, be accepted on all hands as an integral part of the Concerto, without which any performance of the work would be considered imperfect. The effect of the exquisitely beautiful slow movement was considerably marred at its outset by a grievous mistake on the part of the second bassoon, which instrument has to sustain the bass of the harmony, as the first delivery of the subject is

A Border Ballad.

April 1, 1882.

FOUR-PART SONG.

Words by F. W. BOURDILLON.

Composed by OLIVERIA PRESCOTT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Allegro spiritoso.

SOPRANO. It was o - ver the clo - ver, and o - ver the

ALTO. It was o - ver the clo - ver, and o - ver the

TENOR. It was o - ver the clo - ver, and o - ver the

BASS. It was o - ver the clo - ver, and o - ver the

PIANO. *Allegro spiritoso.*
f

135.

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

corn, And o - ver the mea - dow that mer - ry May morn, That he bore me with

him on the back of his bay, To the gay vil-lage green, to be Queen of the

Legato.
May. It was o-ver the val-leys and hills far from sight, By glen and by

cres.
tor-rent at deep dead of night, That his fierce ri-val car-ried me

help - less a - way, And swore he would wed me with break - ing of day.

help - less a - way, And swore he would wed me with break - ing of day.

help - less a - way, And swore he would wed me with break - ing of day.

help - less a - way, And swore he would wed me with break - ing of day.

f

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are 'help - less a - way, And swore he would wed me with break - ing of day.' The piano part begins with a forte (*f*) dynamic.

mf It was o - ver the moun - tains my love fol - lowed me, From the rage of his

mf It was o - ver the moun - tains my love fol - lowed me, From the rage of his

mf It was o - ver the moun - tains my love fol - lowed me, From the rage of his

mf It was o - ver the moun - tains my love fol - lowed me, From the rage of his

mf

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano part is in bass clef. The lyrics are 'It was o - ver the moun - tains my love fol - lowed me, From the rage of his'. The piano part begins with a mezzo-forte (*mf*) dynamic.

p ri - val his true love to free; And there in the grey dawn his foe - man he

p ri - val his true love to free; And there in the grey dawn his foe - man he

p ri - val his true love to free; And there in the grey dawn his foe - man he

p ri - val his true love to free; And there in the grey dawn his foe - man he

p

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano part is in bass clef. The lyrics are 'ri - val his true love to free; And there in the grey dawn his foe - man he'. The piano part begins with a piano (*p*) dynamic.

cres. *Legato. sotto voce.*
found, And when the day broke there was blood on the ground. It is o - ver the
cres. *Legato. sotto voce.*
found, And when the day broke there was blood on the ground. It is o - ver the
cres. *Legato. sotto voce.*
found, And when the day broke there was blood on the ground. It is o - ver the
cres. *p Legato. sotto voce.*
moun - tains a - way to the sea, It is o - ver the o - cean my true love must
moun - tains a - way to the sea, It is o - ver the o - cean my true love must
moun - tains a - way to the sea, It is o - ver the o - cean my true love must
moun - tains a - way to the sea, It is o - ver the o - cean my true love must
Cantabile. *pp*
flee; And he prays . . me to leave . . him, a fe - lon
Cantabile. *pp*
flee; And he prays me to leave him, a fe - lon
Cantabile. *pp*
flee; And he prays . . me to leave . . him, a fe - lon
Cantabile. *pp*
flee; And he prays me to leave . . him, a fe - lon
Cantabile. *pp*

55

F

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132	LIVE WE SINGING	M. HAUPTMANN	2d.	7	THE WOOD-NYMPHS	HENRY SMART	3d.
20	LOOK UPWARD (2 voices)	CARL REINECKE	4d.	143	THOU HEAVEN, BLUE AND BRIGHT	FRANZ ABT	2d.
60	LORD, HOW LONG	BRAMMS	4d.	150	THOU THAT THYSELF WITH DEATH HAS STRIVEN	CARL REINECKE	2d.
121	MAKE THE CAR OF A GOLDEN KING CUP	SIR M. COSTA	4d.	54	TWILIGHT	FRANZ ABT	3d.
110	MIGHT I THE BIRD BE	ASGER HAMERIK	6d.	66	TWILIGHT	G. ROBERTI	3d.
96	MORNING THOUGHTS	RICHARD HOL	4d.	113	UPWARD	H. MARSCNER	4d.
4	NIGHT SINKS ON THE WAVE	HENRY SMART	3d.	75	VICISSITUDE	JOACHIM RAFF	4d.
61	NOW MAY AGAIN (4 voices)	MENDELSSOHN	2d.	83	WAKEN, DAY IS DAWNING	A. C. MACKENZIE	4d.
135	O BEAUTIFUL VIOLET (2 voices)	CARL REINECKE	2d.	128	WAKEN NOT THE SLEEPER	CARL REINECKE	2d.
18	O CLAP YOUR HANDS	E. H. THORNE	6d.	42	WANDERER'S NIGHT-SONG	DR. HILLER	3d.
146	OF OAK THY MOURNFUL BIRDS PREPARED	CARL REINECKE	2d.	28	WELCOME TO THIS PLACE (4 v.)	SIR H. K. BISHOP	2d.
99	O GRATEFUL EVENING	CARL REINECKE	2d.	72	WHAT CAN THE STARS BE WHEN DOES A MAIDEN	JOACHIM RAFF	3d.
5	OH, SKYLARK, FOR THY WING CLORD, THOU HAST SEARCHED	HENRY SMART	4d.	58	WHEN DOES A MAIDEN	DR. HILLER	3d.
142	ONCE AGAIN THE DAY	MENDELSSOHN	6d.	116	WHEN EVENING'S TWILIGHT WHEN GLOWS A HEART	J. L. HATTON	2d.
	(Surrexit Pastor Bonus), 4 voices	FRANZ ABT	2d.	87	WHEN TWO ARE LOVERS	JOACHIM RAFF	4d.
				11	WHERE ARE THE ANGELS...	CARL REINECKE	2d.
				140	WHERE DEEPEST SHADOWS WITH A LAUGH ("May Queen")	J. L. HATTON	3d.
				131	WOE TO HIM (2 voices)	W. S. BENNETT	4d.
				32	YET ONE AGAIN ("Magic Flute")	CARL REINECKE	2d.
				12	YOUTH, JOY, AND HOPE	MOZART	2d.
						J. L. HATTON	4d.

(To be continued.)

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allotted to the wood-wind. The last movement was given with great spirit, and the whole was very well received. Wagner's "Siegfried Idyl" came next in order—a work which, since its introduction into this country by Herr Richter, has won its way into considerable favour by the charm of its naive innocence and sunny happiness. The first part of the programme concluded with Herr Joachim's theme and variations for violin and orchestra, a serious and thoughtful piece full of care and ingenuity of workmanship, and of considerable beauty, calculated, too, to display the composer's characteristics of style to the greatest advantage.

The second part of the Concert consisted solely of a new work by Mr. C. Villiers Stanford. The title "Elegiac Symphony" is accounted for by the fact that the lines in Tennyson's "In Memoriam" which begin, "I cannot see the features right," are appended to the work by way of motto. Yet the new Symphony in no way deserves the now somewhat opprobrious name of programme-music, for realism of representation is neither intended nor attempted; merely the general feeling of the short poem being reflected in the musical composition. We may perhaps be permitted to see in the first three movements the variety of conflicting images that at first distract the poet's memory, and ultimately give place to the true presentment of the "fair face" of the departed friend, this last being figured forth in the final movement of the work, which is full of a serene calmness and solemnity. The first movement has for its first subject an impetuous theme in 6-8 time, given out by the strings, in marked contrast to which is a phrase that is heard on the brass instruments several times in the course of the movement, one of a number of phrases set in the same way, and of the same solemn kind, that appear at intervals throughout the whole Symphony, giving it a peculiarly grave character. The slow movement is well worked out on a suave and flowing theme of great beauty. The Scherzo is full of spirit and energy, and contains a noticeable rhythmic figure on the drums, which is persistently adhered to even through the trio. At the close of the movement the introduction of another of the phrases above referred to leads us to expect a second trio, but the Scherzo stops immediately after the phrase has been heard. The Allegro of the last movement is ushered in by a long and elaborate introduction, based for the most part upon reminiscences of the three earlier movements, and having a somewhat turbulent and unsatisfied character. A broad phrase for the trumpets immediately precedes the very unpretentious entry of the first subject proper, which is given out by the flute alone against sustained tremolo passages in the violins. By this method of treatment the most important subject of the movement is hardly given due prominence. This, however, is but a slight defect in an earnest and noble composition. Both the principal themes of the finale are calm and serene in character, but in other respects are in contrast to one another; the coda, *presto*, in 6-8 time, is very energetic and original, and the whole is brought to a solemn and most impressive conclusion by the last of the phrases we have mentioned before, a short choral-like strain of great beauty. The whole Symphony is by far the most important orchestral work by Mr. Stanford that has hitherto been heard. Comparison with his opera "The Veiled Prophet," a selection from which was lately given at the Crystal Palace, would be entirely out of place, for that work is of course written for the stage, not for the concert-room; but as compared with Mr. Stanford's first Symphony, performed at the Crystal Palace in 1879, the "Elegiac Symphony" shows an immense advance, both in power of conception and in mastery over the technicalities of orchestral treatment. The orchestra was ably conducted by Mr. Stanford, and led by Mr. Burnett and Herr Richard Gompertz, the latter being the regular leader of the Society's orchestra.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE Manchester musical season has drawn rapidly to a close during the past month, and, with the exception of a few of the Gentlemen's Concerts, is now practically over. Herr Joachim made his first appearance here this season at Mr. Hallé's Concert on February 23, and played Brahms's

Concerto in D and his own Variations in E minor in his usual style of unsurpassable excellence. The chief orchestral works were Haydn's Symphony, No. 5, in D, and Mozart's very graceful ballet-music from "Idomeneo." Mrs. Hutchinson, the vocalist, displayed a good voice and cultivated style in Handel's "Lusinghe più care" and songs by Berlioz and Grieg. On the 2nd ult. Berlioz' "Romeo and Juliet" was repeated very successfully, with Miss Orridge, Mr. Shakespeare, and Mr. King as solo vocalists; and Mr. Hallé completed his twenty-fourth season here on the following Thursday, when Beethoven's "Eroica" Symphony, Dvorák's "Danse Slave," No. 2, in E, and the Overtures to "Les Deux Journées" and "Tannhäuser" were all exceedingly well rendered. Mr. Hallé played in his most finished style Beethoven's Concerto in G major, Chopin's Nocturne in E and Berceuse in D flat, and Thalberg's "Home, sweet home." Mr. Maas was the vocalist, and sang with excellent effect "Più bianca del velo" (Meyerbeer), "Celeste Aida" (Verdi), and "Sound an alarm."

At the Gentlemen's Concert on February 27 Raff's "Leonora" Symphony was the *pièce de résistance*. Mdlle. Marie Krebs gave a most admirable performance of Ries's very uninteresting Pianoforte Concerto in C minor, and also played with equal success Mr. Hallé's transcription of a Ballo and Bourrée by Gluck, and a study in octaves by Krebs. Miss Georgina Burns and Mr. Davies were the singers. On the 15th ult. a Chamber Concert was given, the artists being Herr Joachim, Signor Riegar, Herr Straus, Signor Piatti, and Mr. Charles Hallé. The programme, which was as excellent as the performance was fine, consisted of Beethoven's string Quartet in C, Op. 59, No. 3; Mozart's Sonata for pianoforte and violin, No. 28, in E minor; Mendelssohn's Trio in C minor; "Kol nedrei," a Hebrew melody transcribed for the violoncello by Max Bruch; and the Adagio from Spohr's Ninth Violin Concerto.

Dr. Bridge's Cantata "Boadicea" is announced for the 21st inst., at the Concert Hall, the composer having been invited to conduct.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

"COMING events cast their shadows before them" in local musical circles, and the quickening influence of the forthcoming Birmingham Festival has been manifest here for some time past in the exceptional interest and activity of the concert season which is now drawing to a close. It is not only in the number and character of the concerts, however, that this quickening influence is apparent. It extends to the doings of amateur circles and of the educational agencies of the town, including among the latter, the new violin class at the Midland Institute, where some 400 or 500 raw recruits may be seen fiddling like one, in more or less correct unison, every Saturday evening, at the modest cost of one penny per lesson! The ordeal must be a trying one to the musical sensibilities of the teacher, Mr. Rickard, but it is scarcely so hard as his experience on the opening night of the class, when some 200 embryo Paganinis presented themselves for instruction with only forty instruments among them. The establishment of this violin class has naturally given a great impetus to the demand for the choicest Cremonas which can be produced at a price not exceeding 5s. 6d. each, and the warehouses of most of the local instrument-dealers have been fairly cleared of resin. Few of these enthusiastic tyros, it is to be feared, will be qualified for places in the Festival band next August; but it is at all events satisfactory to know that there is so much orchestral raw material in a town which has not hitherto been conspicuous for its devotion to the instrumental branch of musical art.

Justice, however, has scarcely been done to the progress which Birmingham has made of late years in this department under the zealous and intelligent direction of Mr. W. C. Stockley, the conductor of our local Festival Choral and Amateur Harmonic Societies, and the trainer of the Birmingham Festival Choir. The orchestral concerts given here by Mr. Stockley during the past three or four seasons, since his band got fairly into working order, have been among the most interesting and enjoyable incidents

of the musical year, and their educational value in unfolding to local amateurs the page of orchestral art, and introducing them to the strange delights of symphony and concerto, cannot easily be over-estimated. At the last of these concerts Mr. Stockley produced here, for the first time in Birmingham, the so-called dramatic legend of Hector Berlioz, "The Damnation of Faust"; and though the rendering of this very difficult and elaborate work may have lacked something of the smoothness and finish which distinguished its recent performances in London and Manchester by Mr. Charles Hallé's orchestra, it was under nearly every aspect very praiseworthy and effective, and evidently produced a deep impression upon the large audience present. Miss Mary Davies and Mr. Edward Lloyd sustained, with excellent effect, the parts of *Margaret* and *Faust* respectively, as they did at Manchester, Norwich, and London. Mr. F. King, though somewhat lacking in force and dramatic spirit, did full justice to the music of *Mephistopheles*, and Mr. Lander was fairly successful in *Brander's* drinking-song. Of the general performance, the parts which appeared to give most satisfaction were the famous Hungarian March, which was enthusiastically applauded, and the Ride to the Abyss, the cumulative power and weird effect of which were admirably realised by band and chorus.

Another example of Berlioz—his picturesque dramatic symphony, "Romeo and Juliet"—was the leading novelty of the third of the current series of Messrs. Harrison's Popular Concerts, which took place in the Town Hall on the 13th ult. On this occasion, the performers were the members of Mr. Charles Hallé's admirable band, who are of course thoroughly grounded in the work; and though, in the absence of a choir, several movements had to be omitted—a liberty for which the conductor might plead the composer's precedent—the performance was an exceedingly finished and impressive one, and calculated to inspire a very general wish to hear the work in its entirety. Of the six movements performed, those which appeared to please most were the broad, spirited, and richly scored Allegro descriptive, in the latter part, of the festivities at *Capulet's* house, the voluptuous and impassioned slow movement with oboe solo, suggestive of the love-passages between *Romeo* and his mistress, and the dainty and fantastic Scherzo prestissimo of "Queen Mab," in which muted strings, horns, and bells are employed in such ingenious and striking combinations. On the whole, the "Romeo and Juliet" Symphony was preferred here to the same composer's "Faust," in virtue chiefly of its greater reserve and melodic interest; but the extravagances of both works and their enormous executive difficulties will prevent their ever becoming stock features of our concert programmes. At the same Concert, Madame Norman-Neruda produced a deep impression by her masterly execution of the Mendelssohn violin Concerto in E minor, in the first Allegro of which she introduced a very tasteful and brilliant cadenza, and further charmed the audience by a remarkable display of virtuosity in the concluding Scherzo of the Suite in F by Franz Ries, which she introduced a few months ago at the London Monday Popular Concerts. Mr. Hallé, supported by the band, played with fine effect the Adagio and Finale from Beethoven's "Emperor" Concerto. Miss Orridge gave a song by Berlioz, "The spectre of the rose"—the second of the "Summer Nights" set—which had not previously been heard in Birmingham, and at a later period sang Hullah's "Storm," on a redemand of which she gave Bishop's "By the simplicity of Venus' doves." Mr. Maas was scarcely so effective as usual in the Swan song from "Lohengrin," but provoked great enthusiasm and a redemand in Wallace's "Let me like a soldier fall."

At the fifth of Mr. Stratton's popular Chamber Concerts on the 7th ult., a new string Quartet in F minor, by Mr. F. Ward, a well-known local violinist, who led the performance, was produced for the first time and met with a very favourable reception from a critical audience. The quartet, which is the composer's tenth work for the same combination of instruments, is a thoughtful and well-written composition in the orthodox four movements, of which the last is a fugue of Handelian character and apparently suggested by one of Handel's themes in the same key (F minor). The opening Allegro is a solid, closely woven rhythmical movement in the style of Haydn; the Scherzo

is strongly Mendelssohnian in character, and the Andante sostenuto, in which the melody is given principally to the violoncello, with *staccato* accompaniment in monotone phrases for the other instruments, exhibits a certain Mozartian grace and sweetness. It will be inferred that Mr. Ward's talent is of the eclectic order. At the same Concert, Molique's grand Trio concertante in B flat (Op. 27); a new Romance in the same key for violin and pianoforte—an expansion and adaptation of an earlier work for flute and pianoforte—by a local professor, Mr. C. J. Duchemin; Beethoven's Waldstein Sonata played from memory by the professor just named, and Haydn's E minor Trio for pianoforte, violin, and violoncello were the other items of interest.

The Saturday Popular Concerts, which have achieved such remarkable success since their reconstitution by the Birmingham Musical Association on a sound and really popular basis, continue to draw large audiences at nominal prices, and to furnish employment for a considerable amount of executive talent in all departments. At the sixty-ninth of the series, Signor Tito Mattei, the well-known pianist and composer, was the lion of the evening, and excited great enthusiasm by his performance of some of his own compositions. A lady violinist, Mdlle. Hélène de Lisle, on the same occasion experienced a very flattering reception; while the honours of the vocal department were carried off by Madame Edith Wynne. The series of instrumental Saturday afternoon Concerts given by the musical section of the Birmingham and Midland Institute, this winter, have not met with the success anticipated, though the admission charge has been fixed on a very low scale and the entertainments have been of a very meritorious order. At the last Concert of the winter series, on the 4th ult., the programme comprised the Overtures to "Die Zauberflöte" (Mozart) and "Les Naiades" (Bennett), the "Danse des Sylphes" from Berlioz's "Faust," Haydn's first Symphony, one of the same master's delightful string quartets, and a Spohr duet for violins.

The weekly rehearsals of the choir for the Festival of August next are proceeding vigorously and satisfactorily under Mr. Stockley's guidance. Cherubini's Mass in C is now out of hand, and the "Triumphed" of Brahms and Beethoven's "Mount of Olives" have also been well rehearsed. The only other special musical event of the month is the appearance of Dr. Joachim at Messrs. Pyatt's Concert on the 30th ult., which must be reserved for future reference.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

AT Bradford the last Subscription Concert of the present series was given on the 3rd ult., when Berlioz's "Faust" was performed for the third time in this district during the season, the work having been twice before heard at Huddersfield. Miss Mary Davies and Mr. Edward Lloyd were again intrusted with the parts of *Marguerite* and *Faust* respectively; the former was well received, and created an excellent impression, especially by her rendering of the "King of Thule" ballad. Mr. Lloyd's arduous task was most successfully performed, the rôle seeming to suit his voice and style to perfection. Mr. Frederick King was the *Mephistopheles*, and sang the curious music of the part in his usual finished manner. The minor character of *Brander* was taken by Mr. Pyatt, who acquitted himself very creditably. Mr. Charles Hallé's band, augmented on this occasion, occupied the orchestra as at Huddersfield, and carried off the honours of the evening; the Marche Hongroise and Ballet des Sylphes were redemanded and repeated. The chorus was supplied by the Bradford Festival Choral Society, and though not equal to the Huddersfield body of singers, nor quite perfect in attacking the detached passages, was on the whole satisfactory. The interest excited by this work was shown by the immense audience present, the tickets having been largely taken up at an early date. We understand that the same work is to be performed at the first Subscription Concert at Bradford next season; it is also to be produced at Leeds and York at no distant interval of time. Mr. Charles Hallé must be credited with much of

the success which has attended the introduction of Berlioz' "Faust" to Yorkshire audiences. At the close of the Bradford performance he was recalled and enthusiastically applauded.

Mr. S. Midgley gave his second Classical Chamber Concert at the Bradford Church Institute on the 17th ult. The performers were Herr Straus (violin), M. Vieuxtemps (violin), and Mr. Midgley (piano). The programme included three trios—Dvorák's in G minor (Op. 26), Agnes Zimmermann's Suite (Op. 19), and Schumann's Trio in D minor (Op. 63)—all of which were excellently rendered and favourably received, the last especially. Herr Straus played for his solo Tartini's Sonata in G minor ("Il Trillo del Diavolo"), the difficult passages in the Allegro being splendidly given, and causing a double recall. M. Vieuxtemps chose Beethoven's Variations in F on "Ein Mädchen oder Weibchen" for piano and violin, and displayed all his usual skill. We should have preferred something more substantial from Mr. Midgley than "Six Characteristic Pieces" by E. Pessard (Op. 20), for though the selection was well played, it did not give the artist any opportunity for showing his undoubted ability as a pianist.

An excellent Concert of Chamber Music was given in the Leeds Philosophical Hall on the 1st ult. by the following performers—Herr Otto Peiniger (violin), Mr. Drake (viola), Mr. Charles Ould (violin), Mr. Charles Wilkinson (piano), and Mrs. Cooper (vocalist). Beethoven's string Trio in D major and Mozart's Quartet in C minor received an intelligent interpretation; but a far greater treat, to our mind, was the rendering of the Serenade from Sterndale Bennett's Trio for violin, violoncello and piano (Op. 26), a work which might, like other of Bennett's compositions, be more frequently heard. The solos were Mendelssohn's Violin Concerto (Op. 64), by Herr Peiniger, which called forth a storm of applause; three short pieces for violoncello solo—Siciliana (Locatelli), Abendlied (Schumann), Moment Musical (Schubert)—of which the last item was Mr. Ould's best effort; and Mozart's Variations on "Unser dummes Pöbel meint," for pianoforte, in which Mr. Wilkinson reached a higher standard as a pianist than he had previously attained, at least in Leeds. Mrs. Cooper's voice has lost much of its power, but her taste as a singer was well displayed in her rendering of two well-known songs: Salaman's "I arise from dreams of thee," and Cowen's "The children's home."

Attempts are being made in Leeds to revive the Subscription Concerts which were usually provided until a year or two ago by Mr. Archibald Ramsden, and there is every prospect that next season such a series will be given; the success of the Bradford Subscription Concerts should encourage the Leeds people to persevere.

For the present month several Concerts are announced: the Bradford Festival Choral Society intends to give "St. Paul" towards the end of the month, the principals being the Misses Robertson, Mr. Welsh, and Mr. Barrington Foot; Mr. Sims Reeves advertises a "Farewell Concert" for the 14th at the Leeds Town Hall; and at the same place, on the 17th, a Miscellaneous Concert will be given by Mr. Joseph Maas, assisted by Mlle. Giulia Velti, Miss Helen D'Alton, Mr. H. T. Bywater, Mr. Thurlay Beale, Mr. D. French Davis, and Herr Volkmer. Bach's "Passion Music" is to be performed at the Leeds Parish Church three times this Easter by the excellent choir of the church, under the direction of Dr. Creser, the organist.

MUSIC IN LEIPZIG.

Leipzig, March 23.

SYMPHONY of the approaching end of the concert season here have been multiplying themselves during the past month. It is impossible within the limits of a letter to recapitulate all the various works of interest which have been given, and I must content myself with mentioning only a few. First in order of time comes a concert given in the music room of Herr Seitz, the pianoforte maker, on the 20th ult., by Professor Rappold, the eminent violinist, whose performance of Schumann's D minor Sonata (Op. 121), of a Sarabande and Tambourin of Leclair, and the solo Prelude and Fugue in C by Bach, were in every sense memorable, equally for finish of execution, striking richness of tone, and the artistic feeling with which they

were instinct. The pianist was his wife, better known in Germany as Fräulein Kahner; and the concert was relieved by three songs, sung by Frau Müller-Swiatlowsky, formerly of Moscow, who also made her *début* at the Gewandhaus with marked applause last Thursday. She possesses a singularly powerful contralto and an energetic style, which, however, is sometimes a little too theatrical. On the 26th ult. followed the second concert of Herr von Herzogenberg's Bach-Verein, in St. Thomas' Church, which, so far as the choral parts are concerned, merits unqualified praise. The programme consisted of Handel's 42nd Psalm and Bach's Cantata "Halt im Gedächtniss Jesum Christ," and D minor Toccata for organ. Of the last-named performance perhaps the less said the better; but the fault partly lay with the organ itself, the deplorable condition of which is scarcely creditable to the town. As to the cantata it may be questioned whether the conductor was judicious in giving to the choir the marvellous aria "Friede sei mit euch" which was indisputably written for a bass solo, interrupted at intervals by a simple trio of the upper voices. But the concert as a whole appeared the more successful when it came to be viewed in comparison with two other sacred concerts given on the 4th and 10th inst., in St. Matthew's and St. Thomas' Churches respectively. In this regard the Bach-Verein is by far the most artistic and the best-trained which Leipzig possesses. The Concert of the 4th was given by a choir composed mainly of the students of the Conservatorium, assisted by some members of the Bach-Verein and others. Handel's "Jubilate," Mendelssohn's "Lobgesang," and Brahms's "Triumphlied" were the works chosen for the performance, which on the whole went off satisfactorily, although the extreme length of the programme, and especially the unrelieved succession of three immense double choruses, of which the last work consists—the pianoforte score fills seventy-five pages—made the concert less enjoyable than one would have anticipated: for the "Triumphlied" is a strongly impressive composition, and one which should certainly be more widely known; and the "Lobgesang" had some peculiar excellences in its performance, notably the refinement and faultless taste of the tenor, Herr Johannes Müller. I have heard nothing in Germany at all approaching the sensitive art with which the recitative, "Watchman, will the night soon pass?" was rendered on this occasion. The third sacred concert to which I have alluded was devoted to "Israel in Egypt," but neither the choir of the Riedel'sche Verein nor the solo singers appeared to such advantage as to make the concert worthy of comment.

The last two concerts of the Euterpe included little of interest. In the former, on the 28th ult., we were glad to hear Brahms's Serenade in D, an early work (Op. 11) which is too seldom performed, although it contains a great deal of masterly and highly original writing, and perhaps even greater promise of what the composer was subsequently to achieve. At the same concert appeared, for the second time this season, Herr E. Ysaye, of Liège, a violinist whose fine *technique* wins him continual applause here, in spite of an artificial style and grave faults of taste. The Euterpe season terminated on the 7th with a somewhat cold performance of Beethoven's C minor Symphony. Mr. Franz Rummel also played with much delicacy and precision Beethoven's Concerto in E flat. The C minor Symphony was also given at the Gewandhaus on the 16th ult., and never probably in recent years have Herr Reinecke and his band conspired to produce so remarkable an effect. The reason for this special energy on the part of the Gewandhaus orchestra was obviously the fact that the concert came in the middle of the week, three evenings of which were engrossed by the famous Meiningen Capelle of Dr. von Bülow. The Leipzig company was resolved not to be surpassed, and without doubt its performance, whether technically or artistically considered, was perfect. On the same occasion appeared the first-violoncellist, Herr Julius Klengel, in a solo capacity. I have already in a former letter adverted to his signal powers; he only needs a wider experience to take rank among the very greatest living performers. Time will teach him that such a position is to be won by restraining his enormous *technique*, and subordinating it to the higher control of a sense of the proper sphere and artistic limitations of his instrument.

Dr. von Bülow opened his campaign on the 13th with a Beethoven evening, like the one he gave here on January 20. This time the Symphonies were the Sixth (the Pastoral) and the Seventh; the Overtures were those to "Coriolanus" and "Egmont." I need not here repeat—what in England is now so fully recognised—the unique position which the Meiningen Intendant occupies among conductors; but it must be confessed that the performance of the Seventh Symphony was a little disappointing; Dr. von Bülow seemed inclined to exaggerate effects, and at times even was a little careless of their relevance. On the other hand, the Pastoral Symphony was brought out with consummate genius, and with the most delicate and thoughtful sympathy. The overture to "Egmont" was also in many respects striking. But the triumph of the series was won in the second Concert, on the 14th, devoted to Brahms, in which the First Symphony in C aroused a *furore* quite unexpected in Leipzig. It is true Dr. von Bülow took a rather unfair advantage of the applause which induced him to repeat the delicious Allegretto by making a little speech to the audience, in which he thanked them, "in his own name and in that of H.H. the Duke of Saxe-Meiningen, who had sent him thither to procure the master, Johannes Brahms, a satisfaction for the 1st of January," when, as is notorious, Brahms himself played his new Pianoforte Concerto with something less than appreciation. The public was certainly and excusably offended. They took it that Brahms needed satisfaction—the applause of an audience peculiarly vain of its musical insight; it was not to be supposed that they would see that their own musical credit needed mending, and so be grateful to the Meiningen Capelle for giving them an opportunity of regaining their position. As it was, a distinct hiss mingled in the applause at the end of the concert and greeted Dr. von Bülow's entry at the concluding concert; a treatment to which the conductor proudly replied by refusing to reappear at the end in answer to the repeated calls of the now pacifically disposed audience.

Before the Symphony, the Brahms evening had included the well-known Variations on a theme of Haydn (Op. 56), which excited rapturous applause, and the less popular Concerto in D minor, in which Dr. von Bülow took the pianoforte part. Difficult to understand the Concerto certainly is; but with an interpreter like Von Bülow it would be absurd to class it, as is so often done, among Brahms's "incomprehensible" works. The last Concert, on the 17th, was devoted to Schumann and Mendelssohn, and was in some ways the least felicitous. This was partly due to the choice of some of Schumann's lesser known—and therefore, in Leipzig, we may say, least worthy to be known—works, his Violoncello Concerto (Op. 129) and Fantasia for violin (Op. 131), and the members of the orchestra to whom they were intrusted were hardly remarkable solo-players. On the other hand, the Overtures—those to the "Bride of Messina" and "Hermann and Dorothea"—if not among Schumann's greatest, are works which one cannot be too glad to hear performed by an orchestra like Dr. von Bülow's. The Concert was completed by the Overture to "Melusina" and the Third (Scottish) Symphony of Mendelssohn, played in a manner which, anywhere but in Leipzig, where Mendelssohn is invariably depreciated, would have been responded to with enthusiasm. The Symphony especially was led in a highly characteristic and sympathetic manner, the four movements, according to the composer's express intention, following one another without a pause. Repeated hearing of Von Bülow's orchestra may perhaps qualify one's judgment of his uniform wisdom as a conductor; genius is always there, but it is not invariably restrained within the limits of discretion. But there cannot be two opinions of the enormous service he does to art and to the memory of the masters whose spirit he revives in so marvellous a manner.

THE SCOTTISH MUSICAL SOCIETY.

A MEETING in connection with this Society was held in the Royal Hotel, Edinburgh, on the 9th ult., to consider a scheme for procuring a permanent orchestra for Scotland, and for establishing an Academy of Music in Edinburgh. There was a large attendance of ladies and gentlemen, the

musical profession and the musical societies of Edinburgh and other towns being well represented. In the unavoidable absence of Lord Lothian, through family bereavement, Lord Reay was, on the motion of Mr. A. W. Inglis, of Glencorse, called to the chair.

Lord Reay said: "No special pleading is necessary in Edinburgh for the cause of music. The two amateur orchestral societies, the number of vocal societies, the success of all musical performances, are facts known to all. We do not claim any superiority in this respect; and the object of this meeting is not to consider what can be done in the interest of Edinburgh, but what has to be done in the interest of Scotland. We do not claim the monopoly of guiding such a movement. We simply wish to co-operate with others, and to establish such co-operation on a practical basis. There is one undoubted advantage—there is no Scottish organisation for the promotion of music in existence. We do not meet with 'organised disorder,' the most difficult foe to combat. Whatever exists in the way of choral union concerts we respect. If we are not looked upon as friends by such associations, it is certainly not our fault. We simply ask our fellow-countrymen, Has the time come that we must concentrate our resources, and give them such an organisation that we may rely on our resources, and become independent of extraneous aid? Can Scotland be self-supporting in the matter of music? Are we in a position to accomplish what Saxony and Wurtemberg have done with signal success? This is the broad question which we feel ourselves justified in proposing to our countrymen, and which is to be solved by a united effort. That those who have up to the present day endeavoured to endow the country with good music should in the first instance be respectfully consulted is natural, and has certainly been my wish from the beginning." The speaker then referred to the rapid progress the art is making in this country, and especially to the theories recently propounded by Helmholtz. "Science," he said, "ought to be capable, Helmholtz thinks, of discovering the motive forces, whether psychological or technical, which have been at work in this artistic process, assigning to aesthetic principles general laws. I need not say that our Academy of Music will leave these purely academic problems untouched. We commend them to the solicitude and care of Sir Alexander Grant and Sir H. Oakeley. Our Academy of Music will, in fact, be a secondary institution of musical education. Our natural course will be to have a certain number of Scottish scholarships at the Royal College, for which our pupils will compete on such conditions as the authorities of the College will lay down. Whether part of the Government grant should not be applied to aid such institutions as the one we contemplate is a matter on which doubts may be felt; but, as a matter of fact, in the year ending in August, 1881, the Education Department had spent in England and Wales, £142,280; in Scotland, £19,746—the total for Great Britain exceeding £162,000. If such a large sum is to be spent with profit, I think something of it might accrue to such institutions as ours. It should not be forgotten that the Government are directly interested in securing good music to the army and to the navy. It is a noteworthy fact that the very best music is thoroughly appreciated at popular concerts; this has been the experience of the Glasgow Popular Concerts, and in London the People's Entertainment Society has met with similar results. One of the difficulties of the Society has been to keep their entertainments to the people for whom they were intended, because it was found that the demand in higher circles was such that they attempted to annex a supply not offered to them. I mention this to show what an opening there is for a greater number of musical entertainments. That such entertainments will interfere with the fulfilment of other duties is, I am convinced, an entirely mistaken notion. We are justly proud of our factory laws, of our early closing movement; but surely it is quite as important to fill up with healthy pursuits—and those not all of a muscular description—the hours intended for relaxation. Sins of commission are too often the results of sins of omission; and is it not a sin of omission to omit good music from the programme of our daily lives? I do not think lightly of reading original books; but listening to grand music is having access to original composi-

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tions. Walter Scott envied the first bard who compared his hero to a lion, and admits that every subsequent poet must either struggle hard to give his lion (as heralds say) with a difference, or lay under the imputation of being a servile imitator. We do not wish at our Academy to reproduce 'the lion with a difference.' What we do wish is to bring such lions as Schubert, Chopin, Haydn, Weber, frequently before sympathetic audiences, without a difference, because the oftener they listen to such performances the more they will be appreciated. Victor Hugo may say, 'I do my duty like a torchlight'—the Scottish Academy of Music will not use such boastful language. All it aspires to do is to enlist the support of all Scotsmen in a good cause, so that Erasmus might again say of us, 'Britanni, præter alia, forum, musicam et lantæ mensas proprie sibi uldient.'

Professor DONALDSON then proceeded to detail the objects which the Society had in view. He said that the societies at present in existence went on to a certain point of excellence, but there they stopped. There were in Scotland a great number of exquisite voices, a great number of people well qualified for a high musical education; but if they were poor they were stopped in their path; if they were rich they could not find the systematic education which they were anxious to pay for, and the consequence was that the country's musical efforts were, speaking generally, characterised by too much of mediocrity. There also prevailed in Edinburgh an idea regarding young singers that "nothing good could come out of Galilee." It had struck many that, as there was a total want of organisation among the musical societies of Scotland, the best plan would be to form a society directed by a council consisting of men interested in music in Edinburgh and Glasgow, Dundee, Aberdeen, and other places in Scotland. Having got this idea, they consulted their legal friends, and they said the right way to proceed was to form a limited liability company that could give them a permanent existence. They had now formed a body which could receive legacies and contributions to be applied for the advancement of music in this country. No member of this company could derive any profit from it; no dividend was allowable; all the money that was contributed must go for the purposes of the society: viz., to encourage public concerts, the systematic education of music, to try to organise the musical profession, to make it a steadfast and well-respected profession; to try, if they had the funds, to establish a widows' fund, and to have an academy which would represent the highest, and teach the highest, musical accomplishment of the company. At the outset of the society it was thought better to exclude professional musicians from the council, but that, of course, was not a final decision. It was thought that in the meantime the public would have more confidence that the men engaged in distributing the money should have no interest in the matter. They might buy or rent a building, and they had had an opportunity of seeing buildings that would suit them, and they found they could perfectly well carry on the academy at £3,000 a year. The academy, they believed, would very soon pay itself, and if more than £3,000 were given to them that would be thrown into scholarships, and thus they would have an opportunity of training poor students. Then the other idea was to have a permanent orchestra for Scotland. Dr. Potts had ascertained that in Edinburgh there were thirty-two parties who could take part in such an orchestra. To bring an orchestra from London for six months in a year would cost £6,000, but it was calculated that by having a native orchestra the cost would be very considerably less. Already the president, the Duke of Buccleuch, had promised £500, and the chairman, the Earl of Rosebery, had signified his intention of giving £500. They might depend upon it the money would be spent in the best possible way for the advancement of musical, choral, and orchestral societies, in union with all parties and in antagonism to none.

Professor DOUGLAS MACLAGAN then moved: "That this meeting approves of the objects of the Scottish Musical Society as now submitted, and in particular of the establishment of an Academy of Music in Edinburgh for Scotland."

The motion was seconded by Lord SHAND, who spoke eloquently of the love for, and appreciation of, music in

Scotland; and the resolution having been put to the meeting, was unanimously approved.

Professor CALDERWOOD then moved: "That this meeting considers it desirable that there should be a permanent orchestra in Scotland, and recommends the council to co-operate with the various musical societies throughout Scotland to attain this object." In support of the motion, the Professor said it would have a great educational influence in the country if they secured a really efficient permanent orchestra. They wanted to notice not merely the need for education in music, but very specially education by music, for it was this education which he thought this country very largely needed, and the neglect of which was very much to be regretted by them all. On the other hand, it must be admitted that there was a very marked and obvious growth of musical feeling and interest in the community. It must be matter of the deepest conviction with them that if they could widely extend such influences they would be doing a very great deal indeed towards the education of the country.

Mr. R. VARY CAMPBELL, advocate, seconded the resolution, which, like the previous one, was adopted.

A large and influential meeting for the promotion of the above object has been also held at Glasgow, under the presidency of Lord REAY, when resolutions in favour of the project were unanimously carried.

WE are authorised to state that the arrangements for the Three Choirs Festival at Hereford, commencing on September 12, are in a very forward state, and we hope shortly to be enabled to publish a full detail of the programme. At a meeting of the Executive Committee held on Thursday, the 2nd ult., under the presidency of the Honourable and Very Rev. the Dean of Hereford, the following scheme was submitted and approved: On the Tuesday morning, in the Cathedral, "Elijah"; in the evening, in the Shire Hall, a setting of Collins's "Ode to the Passions," in the form of a Cantata, by Alice Mary Smith (Mrs. Meadows White), and a miscellaneous selection. On Wednesday morning, Handel's "Judas Maccabæus," Symphony in B flat (Beethoven), 137th Psalm (Goetz), and Magnificat (Bach); in the evening, in the Cathedral, "St. Paul." On Thursday morning a new Cantata by Dr. Garrett, entitled "The Shunammite," Mass in C (Beethoven), and "Abraham" (Molière); in the evening a second Miscellaneous Concert in the Shire Hall. On Friday morning Handel's "Messiah," and in the evening a Chamber Concert in the Shire Hall. As at the Festival in 1879, there will be a full cathedral service, with sermon, in aid of the charity, on Tuesday morning. Prayers will be offered before each Oratorio, and the Bishop will pronounce the Blessing after the conclusion of the Oratorio. Engagements have been made with the following artists: Madame Albani, Miss Anna Williams, Madame Patey, Miss Hilda Wilson, Mr. E. Lloyd, Mr. Santley, and Mr. F. King; Leader of the band, Mr. Carrodus, and Conductor, Mr. Langdon Colborne. On the Monday preceding the Festival there will be a rehearsal at the Cathedral in the morning, and at the Shire Hall in the evening.

CONCERTS of classical Chamber Music are becoming so numerous that it is growing more and more difficult to take record of all the work done in this direction. A new series of four concerts given by Herr Carl Weber (pianist), Herr Alexander Kummer (violinist), and M. B. Albert (violinist) was commenced on the 22nd ult. at the Royal Academy Concert Room. An interesting programme was presented, including a Trio in F by Gade (Op. 42); a Prelude and Fugue in E flat, for piano and violin; Schumann's "Fantasiestücke" for piano and violin; and Beethoven's string Trio in D (Op. 9, No. 2). This selection gives evidence of a praiseworthy desire to travel somewhat out of the beaten track. All the above-mentioned works were excellently performed, the playing of the instrumentalists being characterised by much brilliancy and taste. Madame Isabel Fasset contributed songs by Beethoven and Brahms. The remaining Concerts will be given on Wednesday evenings, the 5th and 19th inst. and May 3, and among the works announced are Goetz's Trio in G minor (Op. 1), Schumann's in the same key (Op. 110), and Brahms's Sonata in E minor, for piano and violoncello.

THE fifteenth annual Concert of the Edinburgh University Musical Society was given on the 24th ult., on which occasion the orchestra was reinforced by oboe, bassoon and horn, from Mr. Hallé's band, whose principal double-bass, Herr Neuirth, was also engaged. The brass was unusually effective. As there were several amateurs among the strings, weakness or inaccuracy was there occasionally noticed. Two Overtures and Mendelssohn's March from "Athalie" were excellently given and much applauded. The chief interest, however, as a local paper says: "Attaches to the work of the students' chorus, partly because of the association of a too long-neglected art with the severer business of college life, and partly because of the features in the programme to be credited to the excellent judgment and taste of Sir Herbert Oakeley. A chorus of male voices is, moreover, a comparative novelty, admitting of vocal effects of peculiar charm. The choir-singing of last night was enjoyable in a high degree; and when it is remembered that the Professor has every year a body of raw material—musically ignorant and vocally unformed—to work with, the result was more than creditable. In accordance with 'use and wont,' the Concert opened with the 'Gaudeamus igitur,' the stirring strains of which served to show the presence of a large and sonorous body of tone. The highest point of excellence was perhaps reached in the noble piece of choral writing, 'Freedom,' by Weber, which was transposed and most effectively scored by the Professor. The students in this piece declaimed with breadth and power. Hardly less successful were the renderings of 'The Red-Cross Knight' and a choral song, 'Omnia vincit Amor,' by the Professor. The latter is a tuneful and vigorous composition, in which the humour of the old song is happily caught up. His arrangements of Scotch melodies have for some years past formed not the least enjoyable numbers in the programmes, and the two given on the 24th ult. were 'Cam ye by Athole' and 'Auld Lang Syne.' Two sets of pianoforte solos were contributed by young students. The first gave a creditable account of Schumann's delightful 'Jagdlied,' and the playing of the second, in a Mazurka by the Polish composer Scharwenka, evinced both intelligent reading and considerable digital power. Another student, possessing a fine baritone voice, sang a Handelian air with an excellent command of its florid effects, and two songs, modestly entitled Bagatelles, by the Professor. The first of these, entitled 'Partings,' is set in a style of appropriate simplicity, with much melodic charm; the second, 'Contrasts,' seemed if anything treated with greater boldness and originality, and is an impressive song. Both were artistically given. Miss Wakefield's contributions, which elicited considerable enthusiasm, were from Gluck's 'Orfeo' and Mozart's 'L'Addio.'" Part of the great work effected by this Society of Sir Herbert Oakeley's is the following of its example at Aberdeen, St. Andrew's, and Glasgow Universities, which now have their musical associations.

THE following letter has been addressed to the Right Hon. A. J. Mundella, M.P., Vice-President of the Council, by Dr. G. A. Macfarren, Professor of Music in the University of Cambridge, and Principal of the Royal Academy of Music:—

(Copy.)—7, Hamilton Terrace, N.W. Sir,—I am told it is contemplated by the Council of Education to authorise the use of the so-called Tonic Sol-fa system of musical notation in elementary schools throughout the country, and, as I think strongly on this subject, I trust you will allow me to offer my carefully formed opinion for your consideration. I think the system to be bad, because it hinders the acquisition of a sense of pitch, which is a most valuable quality for musicians; because it confounds the characteristics of keys, which have distinctly different harmonic derivation; and because many of its signs are so vague that persons familiar with the system often mistake them. I think it to be inconvenient, because it can only apply to music up to a very definite limit; because persons who have learnt from this system have greater difficulty to acquire the ordinary technicalities of music than those who begin to study the art from the standard notation; and because persons who read only from this system are unable to participate in musical performances with those who read from the usual alphabet. I think the adoption of the system unjust, since imposing on the poor an expenditure of time and money which they can never turn to any practical account, and placing them at a disadvantage with the rich, who are able to read musical publications of all countries; whereas the use of this exceptional notation is confined to a sect in England and some of its Colonies alone.—I have the honour to be, sir, faithfully yours, G. A. MACFARREN.

WE are indebted to a correspondent at Preston for the following information respecting the progress of music in that town: "The Preston Choral Society, since its resuscitation in 1877, has been in a flourishing condition, though labouring under great disadvantages, the chief one being the want of a hall of sufficient capacity to ensure a financial success upon occasions when high-class and expensive concerts have been given. The Society is now able to look forward to a new and brighter era in its history. Not only is there a magnificent hall in course of erection, one that in capacity, arrangement, and beauty of architecture will be second to none in Lancashire, but through the gift of a townsman, Mr. John Dewhurst, a large and costly organ is being placed in the building. The approaching celebration of the Guild Merchant, which takes place in September—an occasion of great festivity, occurring once in twenty years—has brought the Society into considerable prominence; for the Corporation, which has the entire conduct of the festivities, has unreservedly placed in the hands of the Committee of the Choral Society the arrangements for the organisation of a choir to take part in the grand musical festival which it is intended shall be given. Mr. Charles Hallé has been engaged to conduct five concerts, and among the names of eminent artists who are to take part are the following: Madame Albani, Madame Trebelli, Mr. E. Lloyd, Mr. Maas, Mr. Santley, and Mr. Hilton. The works to be given are 'Elijah' (Mendelssohn), 'Faust' (Berlioz), 'Stabat Mater' (Rossini), and 'Hymn of Praise' (Mendelssohn). Two of the concerts will be of a miscellaneous character. The choir already exceeds 250 members, and, under the conductorship of Signor Riegar, whose ability is so well-established and widely known, there is every promise that such a degree of excellence will be attained as to ensure a very great success. Under these encouraging circumstances—of necessity so briefly stated—it is felt that the Preston Choral Society, as a musical institution, may be the means of contributing an important share to the performances to be held during the year."

THE second of the present series of Denmark Hill Concerts was given at the Surrey Masonic Hall, Camberwell, on Friday evening, the 10th ult., the *entrée* of Herr Joachim imparting especial interest to the occasion. The famous violinist—who, we need scarcely say, met with an enthusiastic reception—played Bach's Prelude and Fugue in G minor, and, responding to the prolonged applause elicited by a splendid performance, presented the same composer's Sarabande and Double. Beethoven's Quartet in E minor (Op. 59, No. 2), received a fine interpretation at the hands of MM. Joachim, Ries, Zerbini, and Piatti, of whom the first and last named were associated with Miss Agnes Zimmermann in Schumann's Trio in G minor. Miss Zimmermann also executed, as her solo, Chopin's Ballade in A flat. Miss Blandy was the vocalist. At the third Concert, on the 24th ult., Herr Joachim again occupied the post of leading violinist, and in that capacity was heard, in conjunction with his well-known *confères*, MM. Ries, Zerbini, and Piatti, in Brahms's Quartet in A minor and Haydn's in G minor (Op. 76, No. 1). Chopin's Ballade in G minor found an able exponent in Mlle. Marie Krebs, who also sustained the pianoforte part in Schumann's Märchenbilder, the violoncello being played by Signor Piatti. Nos. 1, 3, 20, 21 of the popular Hungarian dances, and, as an encore, a Scherzo of Spohr, were contributed by Mlle. Krebs and Herr Joachim. Songs by Handel and Weber were sung with decided success by Miss Brooks. Mr. Zerbini accompanied at each Concert.

THE second and concluding portion of Mr. C. Dowdeswell's essay upon "Richard Wagner and his Art," was delivered at Clapham on Thursday, the 16th ult., before a large and appreciative audience. The essay comprised an admirable and exhaustive analysis of "Lohengrin" and "Tristan and Isolde," with characteristic illustrations, both vocal and instrumental. The fact that the lecturer succeeded in thoroughly engaging the attention and sympathies of his listeners, and in imparting to them some of the enthusiasm he himself felt, speaks volumes for the excellence of his essay. The illustrations were rendered by Miss E. Plummer, Miss J. Marshall, Mr. J. Tapley, and Mr. W. C. Ward in a manner deserving much praise.

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A CONCERT was given at St. James's Hall, on Tuesday, the 7th ult., by Herr Bonawitz, in aid of the funds of Princess Frederica's Convalescent Home. The concert-giver did not rely entirely upon the goodness of the cause for support, but wisely provided an entertainment that, under any circumstances, would be attractive. In addition to a band and chorus, the well-known vocalists, Miss Annie Marriott, Miss Helen D'Alton, Mr. W. Shakespeare, and Signor Foli were engaged; and the instrumentalists were supplemented by members of the Brouil family. The first part of the programme was occupied by a Requiem composed by Herr Bonawitz, the performance of which formed the distinctive feature of the Concert. Apart from the fact that the theme has been set by the greatest musicians the world has ever seen, there is in the solemnity attaching to the subject a cause for distrusting powers otherwise successfully proved. The work was listened to with respectful appreciation, and the many parts deserving of special recognition were duly placed to the composer's credit. His talents were perhaps subsequently made more conspicuous in movements of his Quintet in G minor. The concert-giver appeared also as solo pianist, playing works by Schumann and Chopin.

A MUSICAL Festival will be held at Chester on June 7, 8, and 9, which promises to be of the highest degree of interest, although no positive novelty is in the scheme of the performances. The Oratorios in the Cathedral will be: on Wednesday morning (the opening day), Mendelssohn's "Elijah"; Thursday morning, Sullivan's "Prodigal Son" and a Symphony by Beethoven; Thursday afternoon, Spohr's "Last Judgment"; Friday morning, Haydn's "Creation"; and Friday afternoon, Sir W. S. Bennett's "Woman of Samaria." On Wednesday evening, in the Music Hall, Handel's "Acis and Galatea" and a miscellaneous selection will be given; on Thursday evening, Dr. Bridge's Cantata "Boadicea" will be performed; and there will be a Ballad Concert on Friday evening. The artists engaged are Madame Marie Roze, Miss Mary Davies, Miss Annie Marriott, Madame Patey, Madame Mudie-Bolingbroke, Mr. Maas, Mr. Henry Guy, Mr. F. King, and Mr. Robert Hilton; leader of the band, Herr Straus; Organist, Dr. Roland Rogers; Conductor, J. C. Bridge, Esq., M.A., B. Mus., Organist of Chester Cathedral. The Festival is in aid of the Cathedral Restoration Fund, under the authority of the Very Rev. the Dean.

A CONCERT, under the patronage of the Duchess of Leeds, was given by the South Kensington Ladies' Choir, in aid of the Lily Mission, Notting Hill, on the 21st ult., at the Vicarage Room, Kensington. Oberthür's Cantata "The Red-Cross Knight" was performed, the principal solos being taken by Madame Worrell and Miss Spenser Jones. The choir also sang H. Smart's part-song "The Honey-Bee" and Schumann's "Gipsy Life"—arranged for ladies' voices by Arthur O'Leary—with great precision and certainty, showing the excellent training they had received from Mrs. Arthur O'Leary, under whose direction the Concert took place. Lady Benedict, who was warmly received, kindly gave her assistance, and played Pappendiek's "Minuet" and Chopin's "Valse Posthume." Madame Worrell, Miss S. Jones, and Mr. W. Bolton contributed several songs with effect. The Concert concluded with Herr Oberthür's arrangement for harp and piano of airs from "Lucrezia Borgia," excellently played by the composer and Miss Frances Smith. Miss Fokett and Mr. E. Fowles assisted in accompanying.

On the 2nd ult. a successful Concert in aid of the Organ Restoration Fund was given in the schoolroom by the choir of St. Thomas's Square Chapel, Hackney, under the conductorship of Mr. A. A. Hillam, organist and choirmaster of the chapel. The programme included Schubert's "Song of Miriam," the soprano solo of which was well sung by Miss Lavinia Walker; the Allegretto, Minuetto, and Presto from Haydn's "Military Symphony," performed by a small band, under the leadership of Mr. J. F. Borschitzky; Bishop's glee, "Where art thou, beam of light?" a Trio by Franz Abt, for violin, violoncello, and piano; and Auber's Overture to "Le Cheval de Bronze." The pieces were much applauded, and their rendering reflected great credit on the executants.

THE Athenæum Amateur Musical Society held its sixth annual Concert on Wednesday, the 1st ult., at the Athenæum, Camden Road. The programme included Handel's March, "Scipio," Larghetto from Beethoven's Symphony No. 2, Mozart's Overture, "Die Zauberflöte," the unfinished Symphony in E minor (Schubert), the Adagio from Mendelssohn's Scotch Symphony, and the quaint "Danse de Czechs" (Kottaun). The Romanza and Rondo, from Mozart's Concerto in D minor, was well played by Mr. Frank Manly, who in the Rondo introduced the Cadenza by Reinecke, and was most deservedly applauded. Songs were contributed by Miss Damian and Mr. Lance Calkin; and a duet by Doppler, for flute and oboe, was excellently rendered by Messrs. Rooke and Varness. Mr. David Beardwell was the Conductor, and special praise is due to him for the energy he has shown in training this body of amateurs to undertake the performance of such a classical selection.

THE Members of the Grosvenor Choral Society gave their monthly Concert at the Grosvenor Hall on the 17th ult., when the "Stabat Mater" was very well performed. The soloists were Madame Worrell, Miss Emma Buer, Mr. Charles Chilley, and Mr. Henry Baker. The programme also included a Communion Service with orchestral accompaniment, entitled "Cantio Dominica," composed by the Rev. C. J. Ridsdale, B.A., and conducted by the composer, the solo part being rendered by Miss Buer. The work was much appreciated by the large audience. The other items were Handel's "Let the bright seraphim," sung by Madame Worrell, trumpet obbligato by Mr. F. McGrath, the "War March of the Priests" ("Athalie"), and the Larghetto movement of Beethoven's second Symphony by the band. Mr. G. R. Egerton conducted: the leader of the band being Mr. S. D. Grimson, and Mr. D. Woodhouse accompanying on the American organ.

THE first season of the Grand German Opera and Wagner Cylus will commence at the Theatre Royal, Drury Lane, on May 18, with "Lohengrin." There will be two series of performances, during which "Lohengrin" will be given four times, "Tannhäuser" three, "Fliegende Holländer" three, "Meistersinger" four, "Tristan und Isolde" three, "Fidelio" three, and "Cosi fan Tutte" and "Euryanthe" each twice. The artists engaged for these performances are chiefly from the Hamburg Opera House. The chorus has been selected from the best voices of the Royal Opera Houses in Hamburg, Hanover, Schwerin, &c. The *mise-en-scène*, costumes, &c., designed and executed in Germany, are said to be of the most complete description. The orchestra will be that of Herr Franke's "Richter Concerts," and Herr Hans Richter will conduct all the performances.

THE dates of the fifth season of the Richter Concerts are announced as follows: May 5, 8, 15, 22; June 2, 5, 12, 19, and 26. The programmes will include several interesting novelties. At the first Concert Brahms's new Concerto for piano and orchestra will be given, the solo part to be played by M. Eugene D'Albert; and at the third Liszt's "Graner Messe." At the fourth, we shall have Sucher's Cantata "Das Waldfräulein," for solo and chorus. We are also promised a new Symphony in D by Dvorák (dedicated to Herr Richter), and other important works, which will be duly announced. All the Beethoven Symphonies, with the exception of the first and second, will be given, and also the "Missa Solennis." Herr E. Schiever will be leader, Herr Frantzen chorus-director, and Herr Hans Richter Conductor.

A POPULAR Ballad Concert was given in the Foresters' Hall, Clerkenwell, on Monday, February 27, which was highly successful. The vocalists were Madame Liebhart, Miss Emily Paget, Miss Francis Hipwell, Mr. H. L. Fulkerson and Signor Villa; Mr. Radcliffe, solo flautist. Several part-songs were well rendered by the National Temperance Choir, under the conductorship of Mr. Birch.

THE third concert of the Tottenham Musical Society took place at the High Cross Congregational Schoolroom on Thursday, the 9th ult., before a large audience. The programme consisted of part-songs, duets, solos, and instrumental pieces by the orchestra, all of which were highly successful. Mr. Fred. S. Oram conducted.

A MISCELLANEOUS Concert, under the direction of Mr. J. R. Griffiths, was given on the 13th ult., in Hawkstone Hall, Westminster Road. The programme included a performance on the piano and harmonium by Mr. J. R. Griffiths and Mr. E. R. Terry of the following pieces: "Lieder ohne worte," Op. 38 (Mendelssohn); "Danse Pompeuse" (Cellier); "Nocturne," Op. 15, No. 3 (Chopin); and "Funeral March of a Marionette" (Gounod). The second part consisted of the Cantata "The Jackdaw of Rheims" (George Fox), the solo parts in which were well sustained by Miss Collins, Miss Hellis, and Messrs. W. Monk and George Whillier. Mr. Edwin Shute and Mr. E. R. Terry presided at the piano and harmonium respectively, and the choruses were ably rendered by the Christ Church Choir. Mr. J. R. Griffiths conducted.

DURING the period devoted to the Electric Exhibition at the Crystal Palace, three Concerts have been given by Mr. W. Lemare's Choir, in the Concert Room. Barnett's "Ancient Mariner," with Madame Worrell, Miss Marian Burton, Mr. Guy, and Mr. J. T. Hutchinson; Mendelssohn's "Loreley" and Clay's "Lalla Rookh," with Miss Hilda Coward, Miss Herring, Miss Atkins, Mr. Guy, and Mr. Bevan; and Cowen's "Rose Maiden," with Miss Catherine Penna, Miss Marian Burton, Mr. Guy, and Mr. H. Cross, were very satisfactorily performed; and Mr. Lemare conducted throughout with care and judgment. Mr. Cowen's Cantata "St. Ursula," composed for the last Norwich Festival, will be performed shortly at St. James's Hall, for the first time in London, by Mr. Lemare's Choir.

THE 158th monthly Concert of the St. George's Glee Union was held at the Pimlico Rooms on the 3rd ult. The first part of the programme consisted of a miscellaneous selection, and the second of Sir W. Sterndale Bennett's "Woman of Samaria." The soloists were Madame Osborne Williams, Miss Kate Hardy, Mr. Henry Parkin, and Mr. Thurely Beale, all of whom were much appreciated. The choruses were well sustained by a choir of about seventy performers. The accompaniments were efficiently played by Miss Edith Mahon and Mr. F. R. Kinkead at the piano, and Mr. E. R. Terry at the harmonium. Mr. Joseph Monday conducted.

At St. Margaret Patten's, Rood Lane, after Evensong on Passion Sunday, Rossini's "Stabat Mater" was sung to the original text in an excellent manner by the choir, under the direction of Mr. Stedman. The solos were taken by Masters Frank Tebbut and Probert, Mr. Chilley and Mr. Franklin Clive; Mr. Theodore Drew (the newly appointed Organist) presiding at the organ. On Good Friday Gounod's "Seven Last Words" will be sung, and on Easter Sunday Schubert's Mass in C. One of the special features of the Lenten Services has been the singing each Sunday of the Mass of Palestrina, "Æterna Christi munera."

THE Members of the Belle Sauvage Glee Union gave the last of their series of monthly Concerts for this season at Anderson's Hotel, Fleet Street, on the 7th ult., which was numerously attended and highly successful. The principal items in the programme were "Glory and Love," and Adolphe Adam's "Comrades in arms." Among the vocalists were Mr. F. Crowest, Mr. Barton, Mr. H. E. Vickers, and Mr. Syckelmoore. Mr. G. F. Bruce was the accompanist, and contributed two pianoforte solos; and Mr. Isom and Mr. Mackadam gave a duet for flute and pianoforte.

THE organ at the Bow and Bromley Institute, recently enlarged and improved by Messrs. Brindley and Foster, of Sheffield, was reopened on Saturday, the 4th ult., by Mr. E. H. Turpin, Hon. Sec. of the College of Organists, who expressed his great satisfaction with the instrument. The Recital was a decided success, the hall being crammed. Miss Mary Davies kindly gave her services, and sang several songs; and Mr. E. H. Turpin displayed the resources of the instrument by a well-chosen programme of varied styles, from Bach to Guilmant.

At a special service to be held in Westminster Abbey on Wednesday in Passion Week (5th inst.), Dr. Bridge's Oratorio "Mount Moriah" is to be given, with full orchestra and an augmented choir.

REPORTS have reached us of the great success of the Cantata entitled "Magna Charta," the composition of Mr. Henry Coward, which was produced at the Albert Hall, Sheffield, on Shrove Tuesday. Mr. Coward is well known as the Conductor of several Choral Societies in Sheffield; and the cordial manner in which his work was received, and the eulogistic notices of the local press, lead us to hope that his Cantata may shortly have a hearing in the metropolis. The choruses are spoken of in the highest terms of praise, a Prayer, especially, having created a marked effect.

MR. G. E. HEDGES was the Organist at the popular Organ Recital held in Wycliffe Chapel, Philpot Street, on Monday, February 27. The programme included Mendelssohn's Organ Sonata, No. 1; Handel's Concerto, No. 4 (1st movement); Mozart's Overture, "Die Zauberflöte"; Chipp's variations on the "Harmonious Blacksmith"; and Dawre's "Offertoire" in F (encored). Mrs. James Hughes was the solo pianist; and the vocalists were Miss Sara Hughes and Miss Mary Beare. Mr. George Merritt was an efficient Conductor, and Mrs. James Hughes ably accompanied on the pianoforte.

MISS JOSEPHINE AGABEG gave a Concert on Tuesday evening, the 14th ult., at the Steinway Hall, when she selected Mendelssohn's Fantasia in F sharp minor, to substantiate merits formerly revealed. She also joined Messrs. Ondricek and Libotton in Beethoven's Trio in C minor, and in all distinguished herself. The violoncello-playing of M. Libotton was very much enjoyed by the audience, as was the violin solo by Mr. Ondricek. Mr. James Sauvage sang Gounod's "Valley" with considerable power of voice and emphatic elocution. Mr. Ganz conducted, in addition to joining Miss Agabeg in a duet for two pianos.

THE series of Popular Concerts held under the auspices of the East Finchley Choral Society was brought to a close on Friday, the 3rd ult., with a miscellaneous Concert at the Lecture Hall. During the season Mendelssohn's Cantata "Hear my Prayer," Locke's Music to "Macbeth," Eaton Fanning's "Song of the Vikings," &c., have been excellently rendered by the Society. A feature in the programme was the performance of several glees by Messrs. Jayes, Jones, Salk, and Snell. Miss Jones is the able accompanist to the Society, and Mr. Herbert Jayes, choir-master of Holy Trinity, the Conductor.

AN interesting lecture on "Surrey Chapel: Its Music and Musical Associations" was given on Tuesday evening, February 28, in the Surrey Chapel Lecture Hall, by Mr. J. R. Griffiths (Organist of Christ Church, Westminster Road). The lecturer traced the music in connection with the chapel from the opening in 1783 to the close (1876), and also gave a brief sketch of its early organist, Benjamin Jacob. Specimens of the old tunes (including "Denmark," "Cheshunt," &c.), from the collections edited by Jacob and Vincent Novello, were well rendered by the Christ Church choir.

A VERY successful series of Free Concerts on Thursday evenings is now being given at the City Temple, under the direction of Mr. E. Minshall, Organist and director of the music of the church. The audience usually numbers about 3000. Amongst the artists who have already taken part in these Concerts are Miss Annie Marriott, Madame Enriquez, Miss Beebe, Miss Marianne Fenna, Miss Jeanie Rosse, Miss Spenser Jones, Mr. Arthur Oswald, Mr. S. Webb, Mr. Egbert Roberts, Mr. Dudley Thomas, Mr. Piercy, Mr. Franklin Clive, and Mr. Lucas Williams.

THE choir of the Kyrle Society, under the direction of Mr. Malcolm Lawson, gave a performance of the Oratorio of "St. Paul," in St. James's Church, Ratcliff, on Wednesday, the 15th ult. The soloists were Miss Agnes Allen, Miss Felicia Howard, Mr. Reginald Groome, Mr. Albert Orme, and Mr. C. Harben. Mr. E. H. Turpin presided at the organ.

A GRAND Concert in aid of the Endowment Fund of the proposed Royal College of Music will be given on May 13, in the Floral Hall, Covent Garden, by the Royal Amateur Orchestral Society, of which the Queen and the Prince of Wales are patrons, and the Duke of Edinburgh is President.

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THE second Concert this season of the Clapham Choral Society was given on Tuesday, February 28, at Belmont Hall. The programme, which was admirably carried out, consisted of Schubert's "Song of Miriam," Spohr's "God, Thou art great," and a selection of glees, part-songs, and vocal pieces. The soloists were Misses Alice Colman, M. Fenna, Josephine Cravino, Messrs. Tapley, S. Parker Smith, and Walter Dowdswell. The progress of the Society (which is only in its second year) reflects great credit upon the Conductor, Mr. Clement Colman.

At an amateur performance of the "Merchant of Venice," to be given at St. George's Hall for a charitable purpose during the present month, Mr. Arthur Sullivan's Music to the Masque in the second act will be performed, for the first time in London in connection with the play, by a small professional orchestra. For the same performance Signor Pinsuti has written a setting, for male voices, of the song, "Tell me, where is fancy bred?" and Mr. Berthold Tours has also composed a part-song to be introduced into the fifth act.

MESSRS. SCHULZ-CURTIS announce the fourth season of Symphony Concerts at St. James's Hall on the following dates: May 1, 12, 18; June 8, 15, and 22. Mr. Charles Hallé will be Conductor, and Herr Ludwig Straus leader. Professor A. Wilhelmj has promised to make his *reentrée* in London at these Concerts after his long absence in America and Australia. The programmes will be composed of standard works. The proceeds of these six Symphony Concerts will be devoted to the funds of the Royal College of Music.

The annual Concert by the choirboys of the church of St. Botolph, Aldersgate, was given on Tuesday evening, the 7th ult., at the South Place Institute, Finsbury, when Schubert's "Song of Miriam" was excellently rendered, the solos being ably sung by Master Akerman, Master Barnes, and Master Ludbrook. The second part was miscellaneous. Miss Phoebe Stamp was the pianoforte accompanist, and Mr. J. R. Murray presided at the harmonium, and also conducted.

MR. EDWARD HALL, assisted by several artists, gave a Concert at Holloway Hall on the 7th ult. The concert-giver's songs were much applauded, Parker's "Three Tokens" being encored. Several other pieces were redemanded; and the instrumental solos included some pianoforte pieces by Mr. Farquharson Walenn, Novello Scholar at the National Training School for Music. The conductors were Mr. Walenn and Mr. Foster.

MR. GANZ announces his usual series of five Orchestral Concerts, to commence on Saturday, the 22nd inst. We are promised as novelties Liszt's Symphony to Dante's "Divina Commedia," for orchestra and female chorus, and a new Symphony in D by Sgambati, in five movements. Berlioz' "Symphonie Fantastique" will be repeated, and possibly a performance of Gluck's "Iphigenia in Tauris" will be given.

WE regret to announce the death of Madame Rudersdorff, which occurred at Boston, U.S., on February 26. Although long resident in America, the name of this vocalist is well known in London, where, indeed, as an essentially dramatic singer she mainly earned her fame. For many years Madame Rudersdorff has devoted herself to tuition.

THE Excelsior Choral Society gave a successful performance of Cowen's "Rose Maiden," and a miscellaneous selection, on the 15th ult., at the Lecture Hall, Aldersgate Street. The solos were excellently rendered by the Misses Philips, Miss Dawkes, and Messrs. J. Hilton Carter and F. Knight. Mr. Whiter was the accompanist, and Mr. Alfred Thompson conducted.

THE first of a series of Organ Recitals was given by Mr. Fountain Meen at Bethnal Green Road Chapel on February 25. The programme was highly interesting, and the performance thoroughly appreciated by a large audience. Madame Ada Patterson was the vocalist.

MR. W. A. MARSON has resigned his post of Honorary Organist of Christ Church, Stafford, after a period of twenty-one years' service.

THE *Athenæum* says: "The efforts to float the Royal Italian Opera Company (Limited), which had been suspended for a time, have lately been resumed, and the public may shortly anticipate an official announcement relative to the scheme, together with the prospectus of the forthcoming season, which will commence on Tuesday, April 18."

MR. RUSSELL LOCHNER gave his annual Concert on the 16th ult. at Lancaster Hall, Notting Hill. He was assisted by Miss de Fonblanque, Miss Damian, and Mr. Arthur Oswald (vocalists); Mr. Oberthur (harp), Mr. Otto Booth (violin), and Mr. Theodore Drew and Mr. E. H. Birch, Mus. B. (accompanists). The hall was crowded.

By desire of the Princess of Wales, a Concert in aid of the West End Hospital for Diseases of the Nervous System, Welbeck Street, will be given on May 20 in the Albert Hall, by the Royal Amateur Orchestral Society. Both the Princess of Wales and the Duchess of Edinburgh have expressed their intention of being present on the occasion.

Is a Congregation, holden on the 2nd ult. at Oxford, Mr. A. H. Mann, B. Mus., New College, Oxford (Organist of King's College, Cambridge), whose exercise was performed in the Sheldonian Theatre on the previous day, was admitted to the degree of Doctor in Music.

MR. ALFRED A. PHYSICK gave an Organ Recital at St. Mark's Church, Camberwell, on Wednesday evening, the 22nd ult., which was followed by a special Evensong, the preacher being the Rev. Arthur Brinkman, of All Saints', Margaret Street.

WE are informed that the Committee of the South Shropshire Church Choir Association have requested Mr. C. L. Williams, Mus. Bac. (Organist of Llandaff Cathedral), to compose a Te Deum and Benedictus for their Festival, which will be held in the summer.

THE Lothbury Male Voice Choir (Conductor, Mr. T. B. Evison) announces a Concert in the Great Hall, Cannon Street Hotel, in aid of the funds of the British Home for Incurables, Clapham Road, on Thursday, the 20th inst.

REVIEWS.

Three Cavalier Songs. For Baritone Solo and Male Chorus. From the "Dramatic Lyrics," by Robert Browning. 1. *Marching along.* 2. *King Charles.* 3. *Boot, Saddle, to Horse, and away.* Set to Music by C. Villiers Stanford. [Boosey and Co.]

WE are getting so weary of vocal music written for no particular voice, and procurable in any key which may suit the compass of the purchaser, that it becomes quite refreshing to find an artist of Mr. Stanford's eminence composing three songs and boldly expressing upon the title-pages that they are "for baritone solo." No poetry could be better for his purpose than Browning's "Dramatic Lyrics"; and we congratulate him upon the happy manner in which he has "set to music" the stirring words of the author he has chosen. In the first song the defying spirit of the verses is most vividly reflected in the music; and the effect of the marked opening phrase constantly repeated in chorus is extremely good. No. 2, although scarcely so much to our mind, is a well-written song, with some excellent points in the choral portions. The phrase commencing "King Charles, and who'll do him right now?" is set to notes which add powerful force to the question, and the accompaniments throughout are thoroughly in keeping with the character of the song. No. 3, written in the bass clef for the solo voice, is perhaps the most effective of the set, the galloping of the horses and bustle of starting, in the pianoforte part, giving much life to the vocal portions. The three songs will be a real boon to baritone singers, to whose attention we cordially commend them.

Prelude in B flat major and Scherzino in G minor. Composed for the Pianoforte by Edward Hecht.

[Forsyth Brothers.]

WE can scarcely imagine that so large a number of compositions in classical form as we now see daily issued from the music-publishers could possibly appear were there not a public ready and willing to accept them. That there

are good, bad, and indifferent works of this class, we admit; but it is well that students should be accustomed to perform pieces the structure of which, as well as the passages they contain, should give material for reflection; and those who have the power, therefore, should also have the will to disseminate such music as widely as possible. Mr. Hecht's name is sufficiently well known to serve as a guarantee for the artistic worth of any production from his pen; and although the two pieces before us are comparative trifles, we can conscientiously recommend them to the notice of pianoforte students. The Prelude, based upon an extremely simple phrase, may be presumed, as its title implies, to create a desire for something of more importance; and, whether the composer intended it or not, will serve as a fitting preparation for the Scherzino. This movement, though somewhat restless in tonality, under the hands of one who can grasp the passages with sufficient firmness will assuredly prove attractive. That some of the extended arpeggios in the left hand will demand careful practice seems acknowledged by the fact of the author's fingering most of them. The change into the tonic major, in which key the composition ends, is an effective point.

The Singers from the Sea. Cantata. Poetry by Hugh Conway. Music by A. H. Behrend.
[Robert Cocks and Co.]

"THEN stood before the Queen a quire of Singers from the Sea—and if their rhymes were uncouth, certes, their voices were sweet, and the Queen gave unto them the Prize." This, extracted from the description of the Court Revels, 1472, is placed at the commencement of Mr. Behrend's Cantata, and determines the character of the work. Opening with a melodious and well-written chorus, in which the singers introduce themselves to the Queen, we have a number of solos, a trio, and choral recitatives, all of which are written with studied simplicity, and consequently well adapted for amateur performance. Amongst these we may cite for special commendation No. 4, "The Syren rocked," for contralto, the effect of which is heightened by an elegant arpeggio accompaniment; an unpretentious but tuneful ballad, No. 6, "Margery Rose," for soprano; and the trio, No. 8, "This is the song of the sea," in which the alternate syncopated and flowing accompaniment is happily sympathetic with the words. The poetry is refined and well adapted for musical setting. Whether the writing down to amateurs is beneficial to the spread of the art may be a matter seriously to be pondered; but the bright side of the question is that probably "drawing-room Cantatas," even of the simplest kind, may gradually lead our lady amateurs to the study of something better.

The Rudiments of Music: An Introductory Text-Book. By James C. Culwick. [Dublin: E. Ponsonby; London: Simpkin, Marshall and Co.]

ALTHOUGH books on the Rudiments of Music surround us on all sides, a good word must be said for this one, the plan of which has at least some novelty. The work is divided into two parts—the first, especially designed for pupils of tender years, merely stating facts in as simple language as possible; and the second containing an explanation of several points which, as the author tells us in his preface, would be hardly suitable for young children or for those who open the subject for the first time. We are bound to say that, on the whole, this method is exceedingly well carried out. The formation of the major and minor scales, the origin and place of the clefs, the reason for the use of accidentals, and other important elementary matters, are very clearly shown; but we cannot quite agree with the assertion that a certain number of measures of simple triple time make up compound time. The fact is that, having no single sign to represent a division of three, we dot a sign which represents two, and thus are enabled to write our bars in divisions of threes. Compound time, then, is nothing more than moving in dotted notes, the effect of the dot in this case not being to lengthen, but to divide the notes into three. The second part contains some well-considered observations upon the more elementary portion; and even the compass of instruments, and form in composition, are touched upon.

The Moorland Witch. A Dramatic Cantata. Poetry by David Herbert, M.A. Music by Robert M. Hardy.
[Edinburgh: Hamilton and Müller.]

IN the opening chorus of this work the wedding bells are requested by the assembled guests to "care unwrinkle," and "ring off sadness." The following lines describe the pastoral scene around:—

Carols loud the lark and fealty,
Busy birds are chirping sweetly,
Meadows wave their wealth benignly,
Tranquil cattle browse supinely.

The hero, in tenderly addressing the heroine, speaks of the "burden of a love ignited," and also reminds her of an "ungentle shove" which she may have occasionally had to bear. Should the singers in the Cantata, therefore, betray the fault, which is said to be so common with amateurs, of not letting the audience hear the words, we scarcely think in this case it will prove detrimental to the effect of the composition. Mr. M. Hardy's music is, however, a proof that a composer who does not feel inspired by his libretto can at least successfully battle with its defects, for, although his setting of the text is unpretentious, it is melodious, vocal, and musicianlike in its treatment throughout. We may especially commend the soprano solo, "Loyal love"; "The Appeal" (an expressive bass solo), and a simple Andante, "The Allegory," concluding with a brief chorus. It is announced that the orchestral parts are published; and, by the frequent indications of the instruments for which passages are written, we can imagine that the orchestration forms an important portion of the composition. The pianoforte arrangement, however, is good, and fairly under the hands of a moderately advanced performer.

Supplemental Tunes to Popular Hymns. Edited by Edward Husband. [Novello, Ewer and Co.]

WHEN hymns have been well set, we are not much disposed to favour new settings. This, however, is merely a matter of opinion; and were this theory general we should doubtless lose many valuable compositions. In the above collection, for instance, there are excellent specimens of this kind of music, namely, No. 6—to the words, "Over the beautiful Bethlehem hills"—a kind of carol, and No. 17, "Sleep on, beloved one"—for the burial of the dead—both being sweet and expressive melodies. No. 10 also deserves notice, as being well adapted for processional purposes, and as the work has reached the third edition, no doubt this tune is already popular. There are many others we should like to name, but space will not permit. At the end of the book is added a short service for those at sea, intended for use in churches during a storm, the usefulness of which is very apparent.

The Curfew Bell. Song. Words by Longfellow. Composed by Allis Gower. [Metzler and Co.]

THERE is much character in this song, but the melody is scarcely attractive enough to compensate for the monotony of the accompaniment. The dominant usually represents the "bell," both in vocal and instrumental pieces; but here it is the key-note, so that we have the triad and 6-4 on the tonic somewhat too often. Amateurs, however, who happen to possess some dramatic feeling as well as voice may create an effect with this trifle, for Longfellow's words, even well spoken, become music; and the composer's task, therefore, is half-accomplished by the poet.

FOREIGN NOTES.

THE Wagner literature, voluminous as it already is, has of late been rapidly augmenting. In glancing over our weekly batches of foreign music journals we scarcely meet with a number which does not contain an article specially devoted to the reformer's career, or to one or the other of his music-dramas. Richard Pohl, in an able article headed "Das Parsifal-Jahr" (*Neue Zeitschrift für Musik*, No. 13), points out the enormously increased interest manifested by the public generally in Wagner's music-dramas since the Bayreuth performances of the "Nibelungen" tetralogy, not omitting, of course, to quote the forthcoming dual performances of the master's operas in the English metropolis, and the successful propaganda made for his music by the

leading concert institutions in the French capital. As regards the more advanced followers of a movement which thirty years ago claimed for itself a "future" that is so obviously nearing its consummation in the present, their interest is, of course, centered in the approaching first production of "Parsifal" at Bayreuth. Hence detailed analyses of the musical structure of the opera, with its tissue of all-important characteristic *motivi*, are being published in Berlin periodicals (notably the *Berlin Musik-Welt* and the *Allgemeine Deutsche Musik Zeitung*), while yet the only available representative of the work—the pianoforte score—is in the printers' hands! This fact, due allowance being made for the greatly increased facilities of modern journalism, is, we believe, entirely without parallel in musico-dramatic history.

Previous to his return to Bayreuth from his Italian sojourn Richard Wagner will, it is stated, pay a visit to Athens, in order to study the scenery for a new music-drama dealing with a subject taken from Greek antiquity.

As a consequence of the recent catastrophe at the Vienna Ring Theatre, Commissions have been appointed in all parts of Germany to examine into the state of every theatre, with a view to averting a similar calamity. Among the buildings which have passed muster may be mentioned the National (Richard Wagner) Theatre of Bayreuth. Intending visitors to the famous Bavarian town to witness the performance of "Parsifal" during the present summer will be interested in hearing that the Commissioners have pronounced the Richard Wagner Theatre "to present, as regards the safety both of the executive artists and the spectators, the example of a model building; the exits being, moreover, so numerous and so practically distributed that the theatre may be emptied in less than a minute and a half."

Gluck's opera "Alceste" was performed at the Berlin Royal Opera on the 4th ult. The work has been newly mounted, and was greatly appreciated by a numerous and critical audience.

At the Court Theatre of Dresden a private performance of Heinrich Hofmann's opera "Aennchen von Tharau" took place recently in the presence of the King and other members of the Royal family of Saxony. The executive vocalists, including those of the chorus, consisted entirely of amateurs—members of the aristocracy—assisted by the orchestra of Herr Mannsfeldt, and the performance is said to have been a very satisfactory one.

Rubinstein's opera "The Demon" was recently performed for the first time at the Stadt-Theater of Cologne under the personal direction of the composer, and met with great success.

The following works will be included in the programme of the forthcoming Music Festival of the Lower Rhine (May 28-30) viz.: Mozart's Symphony in G minor, Handel's "Joshua," Beethoven's Ninth Symphony, Mendelssohn's "Walpurgis-Nacht," Sanctus and Hosanna from Bach's Mass in B minor, scenes from Gluck's "Armida," and a Psalm by Herr Wüllner, who will conduct the performances.

On the occasion of the 150th anniversary of the birth of Joseph Haydn (31st ult.) festive performances were announced to take place at various concert institutions of Germany.

"Hagbarth und Signe" is the title of a new operatic work recently produced at the Dresden Hoftheater with good success. The composer is Herr Mihalowich, a talented pupil of Franz Liszt and a disciple of Richard Wagner, upon whose "Tristan und Isolde" the new work is said to be partly modelled, without, however, being a mere imitation.

Herr Franz Kullak has undertaken the directorship of the Berlin "Neue Akademie der Tonkunst" vacated by the recent death of his father, the eminent founder of the institution.

Mr. A. C. Mackenzie's Quartet in E flat major, for pianoforte and strings, was recently produced at a Matinée of the Royal Musik-Schule at Munich.

We read the following in the *Berlin Musik-Welt*: "In the possession of Herr Nicolaus Dumba, of Vienna, there are still a great many manuscripts of unpublished compositions by Franz Schubert; only a small circle of intimate friends being acquainted with this treasure which Herr

Dumba—himself an excellent Schubert singer—has collected with much good fortune and judgment. The Dumba collection comprises the following dramatic compositions by Schubert: 'Fierbras,' opera in three acts; 'Die Freunde von Salamanca,' vaudeville in two acts; 'Des Teufels Lustschloss,' opera in three acts; 'Die Zauberscharfe,' vaudeville in three acts; 'Die Bürgschaft,' opera in three acts (the third act unfinished); 'Fernando,' vaudeville in one act; 'Sacuntala,' sketch of an opera (unfinished); 'Der Graf von Gleichen,' (text by Bauernfeld), a sketch, partly instrumented by Herbeck; 'Adrast' (text by Mayerhofer), fragment of an opera. There are, moreover, numerous fragments and sketches of other operas. Besides these dramatic compositions, all of which have never been published, Herr Dumba possesses Schubert manuscripts of five symphonies, three overtures, five chamber compositions, fifteen pianoforte works, three cantatas, twenty-nine choruses, seventy songs and airs, by far the greater part of which have likewise not yet been published."

Beethoven's ballet "Die Geschöpfe des Prometheus," which was first produced in 1801 at the Burgtheater of Vienna, has just been revived, with great success, on the stage of the Hoftheater of Hanover, some judicious alterations having been made in the original libretto of Salvatore Viganò.

At the Paris Opéra-Comique the first representation of a comic opera in three acts, by E. Guiraud, entitled "Une Aventure Galante," took place on the 24th ult., and was a great success musically. The libretto, which is said to be somewhat uninteresting, is by MM. L. Davil and Armand Silvestre.

M. Edouard Lalo's new ballet, entitled "Namouna," was performed on the 6th ult. for the first time, at the Paris Grand-Opéra, with very moderate success.

A new opera by Rimsky-Korsakoff, entitled "Snegurka," is in course of preparation at the Russian Theatre at St. Petersburg.

On the 12th inst. will be commemorated, at Rome, the hundredth anniversary of the death of Pietro Metastasio, the famous Italian poet and librettist.

A correspondent of the *Times* writes from Rome under date 23rd ult.: "Donizetti's posthumous opera, the 'Duca d'Alba,' discovered a year ago among his papers, was brought out at the Apollo last night. Expectation had been raised to the highest pitch, and the opera completely justified it. The *Opinione* says with truth: 'There can no longer be any doubt that the "Duca d'Alba" is an authentic work of Donizetti's which adds a new leaf to the great master's crown, and will certainly live in the Italian repertory.' The theatre was crammed in every part; not an inch of standing room remained unoccupied, even in the boxes. Not only was all the musical world of Rome present, but a number of art notabilities came from Milan, Naples, and other cities. Among them were the *maestri* Ponchielli, Bazzini, and Dominicetti, who formed the Commission appointed by the Academic Council of the Milan Conservatoire to pronounce on the authenticity of the manuscript, and the *maestro* Salvi, who undertook the task of completing the music for the stage. All the aristocracies—rank, wealth, talent, science, and art—were represented, with Her Majesty Queen Margherita, who is never absent whenever honour is to be rendered to the Italian name. The audience remained silent during the first half of the first act, but the applause burst forth at a splendid chorus, and then continued with increasing intensity to the end. At some parts the audience actually shouted their approval. The first and the last of the four acts are wonderfully fine."

Signor Florimo, the librarian of the Conservatorio di Naples, has just published an interesting volume containing memoirs and letters of Bellini.

M. Massenet's opera "Hérodiade," which has found so much favour with Brussels audiences, has just been produced at La Scala of Milan with similar favourable results. It is said that the composer had to appear on the stage no less than twenty-two times to bow his acknowledgments to the enthusiastic but somewhat merciless audience.

A new Conservatorio will shortly be opened at Pesaro, the native town of Rossini, the expenses of which will be

defrayed out of the legacy bequeathed by the composer for that purpose, and which will yield an annual income of 100,000 francs. The primary object of the institution will be the training of vocalists, but it will also embrace classes for general musical and instrumental instruction.

Our Turin correspondent writes: "A young singer, Signora Bianca Bianchi, has appeared at the Theatre Regio, in 'Sonnambula' and 'Lucia,' for a few nights, but has not met with a decided success. The fact is the Turinese have been accustomed to hear the Donadio and the Varesi in these two operas, and it is a rare thing to find any one who unites, as they do, equal talent in acting as in singing. Gounod's 'Tribut de Zamora' has not met the taste of the public here, though it has been repeated several times."

Theodor Kullak, the founder of the Berlin Neue Akademie der Tonkunst, died on the 1st ult., at the age of sixty-three. Kullak was equally esteemed as a pianist and teacher of his instrument, and was also the author of numerous compositions for the piano and some excellent theoretical works.

At Paris died, at the age of fifty, Alfred Jaëll, the well-known pianoforte virtuoso.

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire Concert (February 26): Symphony, C minor (Beethoven); Air, "Euryanthe" (Weber); Rondo and Bourrées, from Suite in B minor (Bach); Chorus, "Idomeneo" (Mozart); Overture, "Iphigénie en Aulide" (Glück); Finale, second act, "La Vestale" (Spontini); Lamoureux Concert (February 26): "La Mer" (Joncières); "Les Éolides" (C. Franck); Fragments from "Lohengrin" (Wagner). Concert Populaire (February 26): "Les Argonautes," drama lyrique (A. Holmes); Lamoureux Concert (March 5): Overture, "Sakuntala" (Goldmark); "La Mer" (Joncières); First act of "Lohengrin" (Wagner); Overture, "Leonore" (Beethoven). Châtelet Concert (March 5): "La Damnation de Faust" (Berlioz). Concert Populaire (March 5): Symphony, "La Reine" (Haydn); Fragments Symphoniques (Paladilhe); Violin Concerto (Mendelssohn); Overture and Prayer, "Rienzi" (Wagner); March and Finale, third act, "Lohengrin"; Prelude, "Tristan und Isolde"; "Wotan's Farewell," from "Walküre" (Wagner). Lamoureux Concert (March 12): Overture, "Sakuntala" (Goldmark); Pianoforte Concerto (Bach); Symphony, in D (Beethoven); Air, "Alexander's Feast" (Handel); Violoncello Concerto (Widor); Overture, "Euryanthe" (Weber). Concert Populaire (March 12): Symphony, "Leonore" (Raff); Hymn (Haydn); "Héro," scène dramatique (A. Coquard); Musette et Tambourin (Lullu); Violin Concerto (Beethoven); Fragments, "Roméo et Juliette" (Berlioz). Châtelet Concert (March 12): "La Damnation de Faust" (Berlioz). Conservatoire Concert (March 19): Symphony in A (Beethoven); Huntsmen's Chorus, "Euryanthe" (Weber); Fragment from "Prometheus" (Beethoven); "O Filii," double chorus (Leising, sixteenth century); Fragments, "Midsummer Night's Dream" (Mendelssohn); Lamoureux Concert (March 19): Symphony, D major (Beethoven); Fragments from third act "Lohengrin" (Wagner); Fantaisie Romantique, for violin and orchestra (G. Marie); Finale, second act "La Vestale" (Spontini); Overture, "Sigurd" (E. Reyer). Châtelet Concert (March 26): Symphony, C minor (Beethoven); Canzonetta (Mendelssohn); Scènes Alsaciennes (Massenet); Second Pianoforte Concerto (Liszt); Overture, "Benvenuto Cellini" (Berlioz). Concert Populaire (March 26): Symphony, "Leonore" (Raff); Entr'acte, "La Traviata" (Verdi); Concerto, D minor (Rubinstein); Septet (Beethoven); Air (Mozart); "Fête Bohème" (Massenet). Liège.—Concert Populaire (March 4): Overture, "Tannhäuser" (Wagner); First Violin Concerto (Bruch); Entr'acte, "Manfred" (Reinecke); Valse Russe (E. Napravnik); Poème Symphonique, suite d'orchestre (F. Le Borne); Légende, for violin (Wieniawski); Perpetuo Mobile, for violin (Paganini); Fragments, "La Damnation de Faust" (Berlioz). Violinist, M. Waldemar Meyer.

Leipzig.—St. Thomas Church, by the Riedelsche Verein (March 10): Oratorio, "Israel in Egypt" (Handel); Euterpe Concert (March 17): Overture, A major (Rietz); Air, "Jessonda" (Spohr); Concerto, E flat major (Beethoven); Songs (Schubert, Brahms); Symphony, G minor (Beethoven). Concerts of the Meininger Orchestra, under H. von Bülow: Beethoven Night (March 13); Brahms Night (March 14); Schumann-Mendelssohn Night (March 17).

Wiesbaden.—Cur-Orchestra (February 26): Overture, "Demetrius" (Hiller); "Siegfried-Idyl" (Wagner); Symphony, "Eroica" (Beethoven). Cur-Orchestra (March 5): Overture, "Fingal" (Mendelssohn); Symphony, G minor (Gernsheim); Larghetto from Symphony, No. 3 (Spohr); Overture, "Die Nebenbuhler" (Freudenberg). Cur-Orchestra (March 12): Symphony, E flat major, No. 3 (Mozart); Overture, "Anakreon" (Cherubini); Scènes Pittoresques (Massenet). Cur-Orchestra (March 19): Overture, "Leonore," No. 2 (Beethoven); Improvrompt, arranged for orchestra (Schubert-Scholz); Symphony in G major, No. 13 (Haydn); Overture, "Der Freischütz" (Weber).

Baltimore.—Peabody Concert (February 25): Symphony, D major (Beethoven); Air, "Alexander's Feast" (Handel); Pianoforte Pieces (Moszkowsky); Fifth Norse Suite (Hamerik). Students' Concert, Peabody Institute (February 15): String Quartet, G minor (Volkmann); Improvrompt, No. 3, for pianoforte (Schubert); Etude Caprice, for pianoforte, Op. 24 (S. B. Mills); Song-Poem (Hartmann); Pianoforte Trio (Matthiessen-Hansen).

Boston.—Symphony Orchestra (March 4): Overture, "Maid of Orleans" (Moscheles); Air, "Orpheus" (Glück); Symphony, B flat

(Schumann); Hungarian Fantasy (Liszt); Overture, "Leonore," No. 3 (Beethoven); Symphony Orchestra (March 11): Prelude to "Edipus Tyrannus" (Paine); Trio from the 130th Psalm (Henschel); Scherzo and Wedding March from "Midsummer Night's Dream" (Mendelssohn); Ninth Symphony (Beethoven). Matinée of M. Ernst Perabo (March 6): String Quartet (B. Smetana); Andante Spianato et Polonaise, Op. 22 (Chopin); Chaconne for violin (Bach); Sonata for pianoforte and violin, Op. 17 (Beethoven). Matinée of M. Ernst Perabo (March 9): String Quartet, Op. 25 (E. F. Richter); Pianoforte Solos, Gavotte (Hans Huber); Rigaudon (Raff); Nocturne, Op. 6, Valse Caprice, E flat major (Rubinstein); Romanze for violin (Joachim); Pianoforte Quartet, Op. 3 (Mendelssohn).

Turin.—Stefano Tempia Choral Society (March 5): Motett for four voices (Nanini); Ave Maria (Arcade); 20th Psalm (Marcello); Fragments from Opera, "Demophon" (Cherubini); Villanella (Donati); Duet, "Il Vaghiatore Notturno" (Rubinstein); March and Chorus, "Tannhäuser" (Wagner).

CORRESPONDENCE.

DR. MACFARREN AND THE TONIC SOL-FA SYSTEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It would be affectation to deny that the wide publication of Dr. Macfarren's letter on the Tonic Sol-fa system, addressed to the Education Department and to leading newspapers throughout the kingdom, is an incident of importance in the history of the Tonic Sol-fa movement. Advocates of the system, who have been privileged to gain valued instruction from their eminent critic, were aware of his objections to certain details of their teaching, but they were scarcely prepared for an attack so unqualified. They would gladly have been spared the distasteful task of controversy with one for whom they have the sincerest respect; but to-day the patient labours of 5,000 teachers, toiling with innumerable pupils, stand discredited, and it becomes the most elementary duty of men convinced by reason and experience of the importance of their ends, and the efficacy of their means, to use every legitimate effort to confront Dr. Macfarren's serious charges with the logic of fact. It is impossible to condense into available space a tithe of the mass of evidence, and of musical, scientific, and educational opinion in favour of the Tonic Sol-fa system. A brief quotation from the most recent testimony may induce some doubters at least to suspend judgment. If the system is the unspeakable thing represented, how is it that Dr. Stainer can say (October, 1881): "I believe the Tonic Sol-fa system, as an exposition of the relation of scale sounds, to be the true notation for voices. . . . The Tonic Sol-fa system is therefore invaluable as a logical and philosophical method of teaching singing. . . . I do not for one moment think that Tonic Sol-fa is a bar to the appreciation of the staff; quite the contrary," and so on; and Mr. Sedley Taylor, a member of the Board of Musical Studies in the University of Cambridge (February, 1882), that "the established notation is encumbered by a mass of difficulties exclusively due to the misleading system of 'natural' and 'altered' scales on which it is built. On the principle of teaching no superfluities to beginners, it is therefore advisable to provide a subsidiary notation presenting no other difficulties than are inherent in music itself. When these have been mastered, and not till then, the learner will be in a position to understand what the additional difficulties of the staff notation arise from, and to grasp the meaning of that system with a thoroughness which, but for such preliminary training, he would only attain with far greater effort." The italics are mine. The statement is in accord with my daily experience. The report of Sir Robert Stewart (March 10, 1882) of a public trial of the system, arranged at the request of the Irish Commissioners of National Education, very strongly confirms the above views. I now glance at some of Dr. Macfarren's objections only partly met by the diametrically opposite evidence quoted. It is said that the system hinders the acquisition of pitch. It might be enough to reply that the vast majority of those who have been reached by the Tonic Sol-fa system would have had no instruction at all but for the now disowned efforts of its missionaries. But on the face of the matter the careful ear-training which is so distinctive a feature of Tonic Sol-fa teaching must and does sharpen the perception of absolute pitch when attention is particularly directed to it. The upper students of the system are made to memorise pitch-

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

Another serious charge is that the system "confounds the characteristics of keys, which have distinctly different harmonic derivations." This refers to the treatment of the dual relation of a minor key to its "relative" and to its "tonic" major. Most readers will conclude that the Tonic Sol-fa system inculcates some *new* and false doctrine, although, of course, it is not the intention of the writer to convey this impression. Observing that composers modulate to the relative minor and major a hundred times more frequently than to the tonic minor or major, and that the common ear continues its obstinate refusal to be regarded as the keyboard of a pianoforte, the Tonic Sol-fa method, in common with most if not all movable doh methods, teaches the minor scale from its "relative" major, a proceeding sanctioned by the venerable authority of the ordinary notation and nomenclature, of which, be it observed, to save pharisaic rejoicing, Dr. Macfarren elsewhere remarks that "this term 'relative' has led to a most evil misapprehension, and is a stumbling-block in the way of learners"; that he writes of "the long-established inaccurate signature of the minor form of the key"; and again that "the conventional terms 'relative major' and 'relative minor' that are in common use to define the connection, are here denounced as misleading, and consequently dangerous to the composer." Sol-faists might reasonably ask—and with bitterness, if this were consistent with the meekness they cultivate with a view to the inheritance promised all such—why the Education Department is not besought to reject the use of a notation characterised by one of its most eminent advocates as "unlucky," "inaccurate," and a "stumbling-block in the way of learners"? Next, as to the vagueness of the Tonic Sol-fa notation. This is clearly a matter of evidence. It would be unfair to judge either notation by performance from strange, ill-written manuscript. Whether or not the Sol-fa notation is being condemned only on this ground I am unable to say, but I think it fair to quote Dr. Macfarren's opinion of a performance from well printed Tonic Sol-fa notation. In the *Cornhill Magazine* (1868), writing of a Tonic Sol-fa concert at which he was present, he says: "A piece of music which had been composed for the occasion, and had not until then been seen by human eyes, save those of the writer and the printers, was handed forth to the members of the chorus there present, and then, before an audience furnished at the same time with copies to test the accuracy of the performance, 4,500 singers sang it at first sight in a manner to fulfil the highest requirements of the severest judges." It is said that the rich can read musical publications of all countries, and that the poor will be unjustly treated if they are not blessed by the instruction and methods of those who enjoy the lucrative monopoly of teaching the rich. Can the rich read music? Can one out of ten of their daughters, over whose musical education so much time and money are expended, sing at sight, without the pianoforte, the simplest psalm-tune? Tens of thousands of Board School children can do this. I venture to ask musicians—even those to whom the strange appeal has been made to dragoon the Tonic Sol-fa system from even optional use in our State-aided schools—to fairly weigh what that system has hitherto done for the masses of this country, and not to allow themselves to be persuaded to hinder the work of those who are trying to do a national task.—I am, sir, yours faithfully.

March 25, 1882.

W. G. McNAUGHT, A.R.A.M.

CHARLES HALLÉ'S MUSICAL JOURNEYS.

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—As a former member of Mr. Charles Hallé's Orchestra, and having several times made the Scotch journey with him, I have read the paragraph relating to that journey, in the March number of THE MUSICAL TIMES, with much interest. In one respect you are quite justified in regarding Mr. Hallé's achievements as being without a parallel—I refer to the fact that in addition to directing the orchestra at each concert, he generally plays a piano concerto and some minor pieces, which must add enormously to the labour; but as regards distance travelled and concerts given in a short space of time, the Scotch *tournee* can be easily matched on the other side of the Atlantic. In 1872 I joined the orchestra of Mr. Theodore

Thomas, in New York. Mr. Thomas was for years in the habit of taking his orchestra, consisting of sixty members, on a *tournee* lasting from the beginning of October to the beginning of May. The first that I made with him covered over 13,000 miles. As the people were continually on the move, in addition to the instruments, he had to transport over sixty large trunks, and, as a rule, each night the concert was in a different town. The travelling was not nearly so harassing as in England, for Mr. Thomas provided hotel accommodation for his entire orchestra, and they had nothing to do on arrival but to proceed direct to the hotel, which was generally the principal one in the city. I append an example of the way we moved over the country, selecting for convenience the period between two public rehearsals of the Philharmonic Society in Brooklyn, which take place every two weeks. The distance from New York to Chicago is about 1,200 miles. You will observe we gave fifteen concerts (including the public rehearsals, which are in reality *matinées* under another name), had two ordinary rehearsals, played in eight different cities, and travelled about 2,400 miles, all in the space of fifteen days. And this was in the ordinary fulfilment of our duties, for we had been travelling for months previously, and continued travelling till the following May.

I am, dear sir, yours truly,

ADOLPHUS LOCKWOOD,

Königl. bayer Hofmusiker.

Akademie Strasse 7, München,

March 3, 1882.

Two weeks' travelling with the Theodore Thomas Orchestra.—1874, February 11, Brooklyn, N. Y., tenth public rehearsal of Philharmonic Society; 12, Philadelphia, Pa., concert; 13, Pittsburgh, Pa., concert; 14, Pittsburgh, Pa., *matinée* and concert; 16, Chicago, Ill., concert, with rehearsal; 17, Chicago, Ill., concert, with rehearsal; 18, Chicago, Ill., *matinée* and concert; 19, La Porte, Indiana, concert; 20, Cleveland, Ohio, concert; 21, Cleveland, Ohio, concert; 23, Syracuse, N. Y., concert; 24, Troy, N. Y., concert; 25, Brooklyn, N. Y., eleventh public rehearsal of Philharmonic Society.

THE NEW NATIONAL ACADEMY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—If the new Music School which our Royal Family has so ably and eloquently inaugurated is to be considered a National Institution, worthy of national support, allow me to say there must be some alteration in its scheme. It was expressly stated at the meeting at St. James's that the hundred free scholarships, to which the generous British public are asked to contribute, were to be thrown open to all comers and to all nations. In that case, surely, the School would be International and Continental rather than National; and its advantages would appear to be intended chiefly for our poorer neighbours across the channel. Foreign musicians stand in no need of such assistance. They have their own State-supported Conservatoires all over the Continent. Moreover they have always received the most cordial support and patronage in this country, from the time of Handel downwards.

If the new School is to be considered National, its scholarships must be confined exclusively to the children of English parents, born on English soil, and its musical direction placed in the hands of English musicians.

Unless this condition be carried out, it is not difficult to foretell that the School will meet with but short-lived success, like the last National venture, and the British public will soon tire of contributing to its support.

Yours faithfully,

A. S. C.

Chelsea, March 20, 1882.

P.S.—Since writing the above, I hear that Professor Donaldson has pointed out the same defect, at a meeting which took place recently at Glasgow.

PALESTRINA'S "MISSA PAPÆ MARCELLI."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With reference to the rendering of this Mass by the Bach Society on the 16th of February last, THE MUSICAL TIMES for March states: "This is said to have been the first performance of this work in a London

concert-room," and I observe that more than one of the daily papers made a similar remark.

Will you permit me to say that some twenty years ago the Motett Choir of the Ecclesiological Society, under the able and sympathetic *baton* of the Rev. Thomas Helmore, sang this composition at more than one of their meetings, either at the then St. Martin's Hall, or in the rooms of the Architectural Union, in Conduit Street. There were other Masses of the Italian "Rex Musicæ" of the sixteenth century, which were also studied and produced: "Eterna Christi munera," "Sponsa Christi," "Assumpta est," &c., together with Latin hymns and motetts, all under the auspices of the same zealous leader; and though I am far from wishing to detract in any way from the credit and honour due to Mr. Otto Goldschmidt and his fine choir for their recent most successful reproduction of the above single example, at the same time I think it only fair that the facts I have mentioned should be made known.

Yours faithfully,

SPENSER NOTTINGHAM.

Hammersmith, March 25, 1882.

A MUSICAL CLUB.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR.—The attention of my Committee has been drawn to a letter in your impression of the 1st inst., signed C. L. Williams, and I am instructed to inform your correspondent and readers that this Club, established two years ago in Savile Row, and recently removed to the address given below, is distinctively (not exclusively) a Musical Club. Whilst anxious to avoid the semblance of advertisement, I trust you will permit me briefly to intimate that our President is Mr. Thomas P. Chappell; our Vice-Presidents Mr. Charles Santley and Mr. Henry Irving; our Chairman of Committee Mr. M. Maybrick. Amongst our active members are Messrs. Edward Lloyd, Frederick King, Arthur Chappell, Frank Chappell, John Boosey, W. D. Davison, Herr Rubinstein, M. Musin, W. Kuhe, Henry Parker, Wilfred Bendall, Corney Grain, N. Vert, G. Grossmith, F. Boyle, A. Oswald, &c.—in short, a very large proportion of the professional musical world. The fact of our having grown out of our birthplace and established ourselves in a far larger home is sufficient testimony of our success. Smoking Concerts are held at intervals, and prove a very attractive feature of the Club. I will only add that I shall be very happy to furnish Mr. Williams, or any gentleman who, like him, seeks a Musical Club, with full particulars on application, either personally or *per littera*.—Yours faithfully,

CUNNINGHAM BRIDGMAN, Secretary.

Regency Club, 23, Albemarle Street, W.

March 22, 1882.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

L. E. O.—We cannot imagine what our correspondent can mean by asking for a "correct reading" of a passage which speaks clearly enough to all who understand the divisions of notes. As he tells us, however, that the quotation is from the Sonata in G, instead of C major, it is possible that L. E. O. may be too much in the rudiments of the art to attempt such a movement at present.

A. CARPENTER.—Every information on the subject will be furnished on application to the Royal Academy of Music, Tenterden Street, Hanover Square.

STUDENT.—We doubt whether you can satisfactorily study by yourself; but "Novello's Music Primers" will furnish you with works suitable for making the experiment.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALEXANDRIA.—Selections from Handel's *Messiah* and Mozart's Twelfth Mass were given by the members of the Musical Society on Friday, February 17, in the Salle Storari, with a band and chorus numbering about seventy performers. The solos were taken chiefly by amateurs. Signor Colombetti created a sensation by his fine rendering of "Why do the nations," and Miss Teorani sang the soprano part in Mozart's Mass with artistic finish. The choruses were well sung, and in every respect the Concert was a great success. Mr. Arthur Sullivan conducted, at the invitation of the Society's local conductor.

BARKOW-IN-FURNESS.—On Tuesday evening, the 14th ult., a Concert of sacred music was given in the New Connexion Church, Abbey Road. The Cantata *The Entry into Jerusalem*, by F. W. Humberstone, formed the first part, and the second part consisted of a selection of sacred music by various composers. Mrs. A. Dilks sang with much effect her one solo, "Come unto Him," and Miss Dilks was successful in the air "Jesus, the very thought is sweet." Mr. J. Thompson was Conductor.

BELFAST.—The Choral Association gave the third of a series of Popular Concerts in the Ulster Hall, on the 21st ult. Handel's *Sarah Chandos Anthem* was the principal feature of the programme. The solo vocalists were Madame Billinie Porter, Miss Frances Armstrong, Mr. Kenneth Stewart, and Mr. Wm. Curran. Mr. W. J. Kempton conducted, and the Organist was Mr. Wm. Hill. The second part of the programme was miscellaneous. The hall was well filled, and the Concert highly successful.

BRADFORD.—Mr. S. Midgley brought his seventh season of Classical Chamber Concerts to a most successful close on the 17th ult., when an interesting programme was presented. Mr. Midgley was assisted by Herr Ludwig Straus (violin) and M. Vieuxtemps (violinello).

BRIGHTON.—The first Concert of the Amateur Musical Society for the present season took place on the 13th ult. in the Mechanics' Hall. There was a large attendance. The first part of the programme consisted of Beethoven's Mass in C, sung to the Latin words, and accompanied by pianoforte and harmonium. The members of the Society rendered the music with a finish and intelligence which reflected great credit on their Conductor, Mr. J. C. Smith, of Perth. The second part of the Concert comprised two trios for violin, flute, and pianoforte, two violin solos, and two choruses from Dr. Macfarren's *May Day*.

BRIDGWATER.—The first Concert under the heading "Music for the People" was given at the Town Hall on Monday, the 6th ult. Mr. C. Lavington conducted, and the amateurs were assisted by Messrs. Richardson and E. J. Tout (first violins), Windcutt (second violin), Moore (oboe), H. Glover (clarinet), and Bayman (bassoon). Mozart's G minor symphony, the *Zampa*, *La Gazza Lutra*, and *Masaniello* overtures, and Clark's "Marche aux Flambeaux" were well rendered. Dibdin's "Lass that loves a Sailor," rendered by Captain T. F. Barham, and Smart's "Sailor's Story," by Miss Rees, gained well-merited encores.

BRISTOL.—At the annual Wool Fair, on the 1st ult., the usual Musical Evening was given in the great hall of the Grand Hotel. The vocalists were Madame Nicholas, Miss Rosa Bailey, Mr. John F. Probert, and Mr. Stuart Higgs, all of whom were very successful. Several glees were included in the programme. Mr. Nicholas ably presided at the pianoforte. On Friday, the 3rd ult., a very successful performance of Haydn's *Creation* took place at the Cotham Wesleyan Schoolroom. The solos were well rendered by Miss Marie Gane, Mr. E. T. Morgan, and Mr. W. Thomas. There was an efficient chorus, and the accompaniments on piano and American organ were played by Dr. Colman and Mr. A. N. Price. Mr. C. H. Kerry conducted.

BURY ST. EDMUNDS.—On the 3rd ult. a Concert was given by the Philharmonic Society at the Masonic Room. The programme included Haydn's Symphony No. 9, which was well rendered. Mr. Pratt (Ipswich) led the band, and also joined his son in a duet (De Beriot) which was encored. The vocalists were Miss Borrow and Mr. Frederick Pattle. Mr. T. B. Richardson conducted.

CORK.—The second Concert of the Musical Society, for the present season, was given in the Assembly Rooms on the 15th ult. The work chosen for performance was Sullivan's *Martyr of Antioch*, which was excellently rendered. The solo vocalists were Mrs. T. Wood, Mrs. Murphy, Mr. J. H. Scott, Mr. J. Sullivan, and Mr. E. Herbert. Dr. Marks conducted. The second part of the programme was miscellaneous.

DUBLIN.—The first of three Harp Concerts, organised by Mr. Aptommas, was given in the Antient Concert Rooms, on the 16th ult. The concert-giver was assisted by Miss Bessie Holt (vocalist), Madame Priscilla Frost (pianoforte), and Madame Frost (harp). A well-varied programme was excellently rendered.

ELSTON.—A Concert was given in the Drill Hall on Friday, the 10th ult. The vocalists were Miss Standen, Miss Dutton, Mr. Seymour Jackson, and Mr. J. D. Smith. Mr. William Cole, who acted as Conductor, gave a pianoforte solo, and was joined in a duet by his pupil, Miss Littler. The Concert was a great success.

GEORGETOWN, DEMERARA.—A most successful Concert was given by Mr. Colbeck in the Philharmonic Hall, on Tuesday, February 21. The solo vocalists, all of whom were amateurs, specially distinguished themselves.

GOOLE.—The members of the Orchestral and Choral Union gave the second Concert of the season on the 14th ult. in the Market Hall. The principal work in the programme was Mendelssohn's *Hear my Prayer*, the solo being carefully sung by Miss Wadsworth. The rendering of the other items was highly creditable. Mr. J. Milnes conducted.

GREENOCK.—A very successful Concert of sacred music was given on Thursday, February 23, in the Mid-Parish Church, by the members

of the choir organ and HEATON Schools of Organists, and glances, quailed, which were HUBBARD having hands reappear, Glasgow, of many G. HULL—was given, ists were Mr. E. D. and Messrs. forte and Mrs. D. HOLMES after, Miss Pat. crowded, acted, and King's given in cative a which we and Mr. J. Mozart's No. 2, r. Middleto: as a pianist LEEDS, Victoria selected, Yorkshir Church, which was LIVERPOOL, of the An Oratorio 6th ult., well, Mr. by Mr. W. tion for th LIVERPOOL organ a Fugue in Lemmens and Goun power for were also Recital to LOUGH Adecock, ult. ult., Signor F. (violin), M. MORLEY United P. 3rd ult., the various MUSSES with Bri Recital, which the Cond feeling an am, Org sufficient N. NEWCA instituted given in (H. Be (violas), Wemberdred. NORTH pring, con laced at was sung Carter, u pianoforte, weak high OLDMAN retning, Greaves, tert was artists a Henry P. lute; an well select 20th ult., Recital b given in the 21st ult. acres H. Dutton,

of the choir, assisted by a few friends. Mr. Middleton presided at the organ and played some solos, which were highly appreciated.

HEATON MOOR.—An Entertainment was given in the Wesleyan Schools on Friday, the 17th ult., in aid of the library. Several songs and glees were well rendered by the choir. Mr. William Cole, the Organist, presided at the pianoforte and played Gottschalk's "Paganiniade." The Misses Littlell took part in several duets and trios, which were highly successful.

Huddersfield.—The fine organ in Brunswick Street Chapel, having undergone considerable alterations and improvements at the hands of Messrs. James Conacher and Sons of Bath Buildings, was reopened on Sunday, the 5th ult., by Mr. A. Peace, Mus. Doc., of Glasgow. The instrument has not only been enlarged, but the tone of many of the solo stops greatly improved.

HULL.—A Concert, in connection with the Young People's Institute, was given in the Public Rooms on Thursday, the 5th ult. The vocalists were Miss Farstein, Miss Moore, the Rev. J. H. Lewthwaite, and Mr. E. Denker. Mr. Lax gave some effective solos on the flute, and Messrs. Hudson and Holder contributed some duets on the pianoforte and harmonium, which were well received. Mr. J. W. Hudson, Mus. Bac., conducted.

HULME.—The *Messiah* was performed in Trinity Chapel on Sunday afternoon, February 26, the principal vocalists being Miss Horner, Miss Parry, Mr. Seymour Jackson, and Mr. Hewson. The chapel was crowded, and the Oratorio well rendered. Mr. William Cole conducted, and Mr. Herbert Walker presided at the organ.

KING'S NORTON, NEAR BIRMINGHAM.—An excellent Concert was given in the Board School, on the 6th ult., before a large and appreciative audience. The programme contained several vocal solos, which were well rendered by Mrs. Ridgway, Mrs. Jones, Miss Sadler, and Mr. J. Holder. In the instrumental department, the playing of Mozart's Trio in E flat, for violin, viola, and pianoforte (Op. 14, No. 2), reflected great credit upon the executants, Messrs. White, Middleton, and Ridgway; and Mr. Ridgway was also highly successful as a pianist and accompanist.

LEEDS.—Dr. Spark's free Organ Recitals were resumed in the Victoria Hall on the 4th ult. The programme was excellently selected, and included a composition by Mr. Hoporth, a native of Yorkshire (who has been recently appointed Organist of the Parish Church, Mecklenburg), based upon Mendelssohn's popular Volkslied, which was well played, and excited much interest.

LEICESTER.—The Orpheus Choral Society, assisted by the members of the Amateur Harmonic Society, gave a performance of Fawcett's Oratorio *Paradise*, in the Temperance Hall, on Monday evening, the 5th ult. The solos were well rendered by Miss Birch, Miss M. Blackwell, Mr. W. Birch, and Mr. McRobbie. The work was ably conducted by Mr. W. E. Quinn. The Concert was for the benefit of the Institution for the Blind.

LIVERPOOL.—Mr. S. Claude Ridley gave two Recitals on the grand organ at St. George's Hall on the 5th ult., to large audiences. Krebs's Fugue in G, and Mendelssohn's second Sonata, met with much favour. Lemmens's "Storm" Fantasia was finely played. Smart's Festive March and Gounod's "Marche Solennelle" effectively displayed the reed power for which the organ is remarkable. Several popular items were also introduced, and the Overture to *Zampa* brought the last Recital to a successful close.

LOUGHBOROUGH.—An excellent Concert, organised by Mr. George Adeock, was given in the Corn Exchange on Wednesday evening, the 5th ult. The vocalists were Miss Agnes Larkcom, Miss Solina Hall, and Signor Foid; the instrumentalists, Mr. J. H. Twinn (violin), Mr. Twinn (viola), Mr. J. A. Adeock (violinello), and Mr. F. M. Ward (pianist).

MORNINGSIDING, EDINBURGH.—Mr. William Blakeley, Organist of the United Presbyterian Church, gave his second Organ Recital on the 3d ult. The programme was well selected, and the performance of the various pieces received with the greatest favour.

MUSSELBURGH.—The Members of the Choral Society in connection with Bridge Street United Presbyterian Church gave their first Recital, before a crowded audience, on the 2nd ult. The manner in which the programme was performed reflected the greatest credit on the Conductor, Mr. James Salmund. The choruses were given with a feeling and accuracy that left nothing to be desired. Mr. T. Richardson, Organist and Choirmaster of St. Peter's, Edinburgh, was an efficient accompanist.

NEWCASTLE.—One of the series of Popular Chamber Concerts instituted by Miss Hildegard Werner and Mr. J. H. Beers was given in the Northumberland Hall on Saturday afternoon, the 11th ult. The instrumentalists were Miss Werner (pianoforte), Messrs. J. H. Beers and J. Hill (violins), Messrs. A. A. Hunt and H. Beers (violons), and Mr. S. Beers (cello). The vocalist was Miss Isabella Wennberg. The programme was well selected and excellently rendered.

NORTHAMPTON.—A sacred Cantata entitled *Christian the Pilgrim*, composed by Mr. Wilford Morgan, was successfully produced at the Lecture Hall, Gold Street, on the 21st ult. The work was sung by the members of the Doddridge Chapel Choir, Mr. E. R. Carter, the Organist, conducting. Mrs. Blackwell presided at the pianoforte and Mr. E. Low at the harmonium. The local papers speak highly of the Cantata.

OLDHAM.—The ninth Popular Concert took place on Saturday evening, February 25, in the Coffee Tavern, Henshaw Street. Mr. J. Greaves accompanied. On Tuesday, the 7th ult., an evening Concert was given in the King Street Co-operative Hall, when the following artists assisted, viz., Miss Bessie Holt, Miss Louisa Bowmont, Mr. Henry Beaumont, Mr. Howard Lees, vocalists; Mr. De Jong, solo flute; and Mr. J. C. Whitehead, accompanist. The programme was well selected, and excellently rendered. On Monday evening, the 10th ult., the twelfth Popular Concert, which consisted of a Pianoforte Recital by Mr. J. Greaves, interspersed with songs by amateurs, was given in the Henshaw Street Coffee Tavern. On Tuesday evening, the 21st ult., a Concert took place in the Co-operative Store, Greenacres Hill, the vocalists being Mrs. Farrar-Hyde, R.A.M., Miss Dutton, Messrs. Allen and Gordon. Accompanist, Mr. Batchelder.

ORSETT.—The twelfth Entertainment in connection with the Institute was given on Thursday, the 2nd ult., when a Concert of sacred music was arranged by Mr. J. R. Murray, Organist of St. Botolph's, Aldersgate Street. The choruses were well sung by Mr. Murray's choir, and vocal solos were contributed by Masters Barnes and Mitchell, Mrs. Rowley, Messrs. Ridgwell, Painter, and Harris.

PAISLEY.—The third and last Concert of the season given by the Choro-Orchestral Society took place in the Good Templars' Hall, on Monday evening, the 13th ult. The programme included the Overture to *Fra Diavolo* and the Bridal Chorus from *Lohengrin*. The solos and choruses were well rendered, and the concert highly successful. Mr. J. R. Fraser conducted. On Wednesday evening, the 22nd ult., Mr. J. Barrett, Mus. Bac., Oxon., with a choir of about fifty voices, gave selections of sacred music in the Abbey, before a large and appreciative audience. The programme, which was excellently rendered, included Macfarren's "O praise our God, ye people"; Sir M. Costa's "I dreamt I was in heaven" (*Naaman*), and organ solos by Mr. J. Barrett. Mr. Channon Cornwall, Glasgow, presided at the organ.

SOUTHAMPTON.—A very successful Concert, arranged by Mr. F. H. Sharpe, was given in the Watts Memorial Hall, on Thursday, the 2nd ult. The orchestral portion of the programme was mainly sustained by the Amateur Orchestral Society, conducted by Mr. E. Jones. The vocalists were Miss Linford and the Misses Sharpe. Miss De Garlich contributed a pianoforte solo; and a trio for pianoforte, violin, and organ was admirably rendered by Miss C. Sharpe, Mr. Jones, and Mr. Sharpe.

STAINES.—The programme of the Concert given by the Choral Society at the Town Hall on Tuesday, the 7th ult., under the conductorship of Mr. G. F. Huntley, included Schubert's *Song of Marian*, Haydn's Symphony No. 1, in C, March and Chorus from Costa's *Naaman*, and Macfarren's *May Day*. The soprano solos in the Cantatas were sung by Miss Madeline Harly, who also gave Gounod's song "The Worker," which was deservedly encored. Weber's "Softly sighs" was well rendered by Miss Todd, and greatly appreciated. The choir sang with clearness and precision, and the orchestra was particularly effective.

WEST HARTLEPOOL.—On Monday, the 13th ult., the Philharmonic Society gave its second Concert of the season in the Athenaeum. Cowen's *Rose Maiden* formed the principal item in the programme. The solos were well rendered by Miss Fannie Sellers, Miss Wilmet, Mr. Herbert Farratt, and Mr. J. Thompson. There was a full band and chorus. Mr. J. H. Lewis, Organist of the Parish Church, conducted.

WHITWORTH.—Mr. J. H. Greenwood gave the last of his Concerts for the season on Saturday evening, the 11th ult., in the Co-operative Hall. The members of the Orchestral Society and of the Bacup and Rochdale orchestras assisted. Miss Hardman was the vocalist, and solos were contributed by Mr. J. Howarth on the concertina, and Mr. Shackleton on the flute. Mr. J. T. Norris, Organist of the Parish Church, Haslington, was solo pianist and accompanist, and Mr. Howarth Conductor. The Concert was very successful.

ORGAN APPOINTMENTS.—Mr. F. H. Baker, Organist and Choirmaster to Christ Church, North Kensington.—Mr. P. A. Strickland, Organist and Choirmaster to St. Peter's Church, Rawdon, Leeds.—Mr. J. H. Field, Organist and Choirmaster to St. John the Evangelist, Brownswood Park, South Horsey, N.—Mr. William H. Stocks to Dulwich College Chapel of Ease.—Mr. John E. J. Holmes to Christ Church, Kettlewell, Yorkshire.—Mr. W. Henry Young to the Congregational Church, Tynemouth.—Mr. John Cowell, Organist and Choirmaster to the Parish Church, Fleetwood, Lancashire.—Mr. E. Gordon Cockrell, Organist and Choirmaster to St. John's, Balham.

CHOIR APPOINTMENTS.—Mr. Charles Hunt (Alto) to St. Peter's, Great Windmill Street, W.—Mr. John Berry (Alto), Mr. Chas. Smith (Tenor), Mr. Horace H. Reynolds and Mr. Arthur J. Kestin (Bass) to Holy Trinity Church, Brompton.

DEATHS.

On February 20, ALFRED GEORGE KINNS, for many years Organist of St. Monica's Priory, Hoxton, aged 27.

On February 25, at 34, Park Village East, the Rev. W. S. PRATTEN, late of Hale, Cumberland, aged 61.

On the 1st ult., at 8, Marlborough Place, St. John's Wood, ALICE, the dearly loved wife of JOHN FRANCIS BARNETT, aged 28.

On the 6th ult., at 23, Wells Street, W., JOHN KELLY, R.A.M., for forty years a member of the orchestras of Her Majesty's Theatre and Royal Italian Opera, aged 62.

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